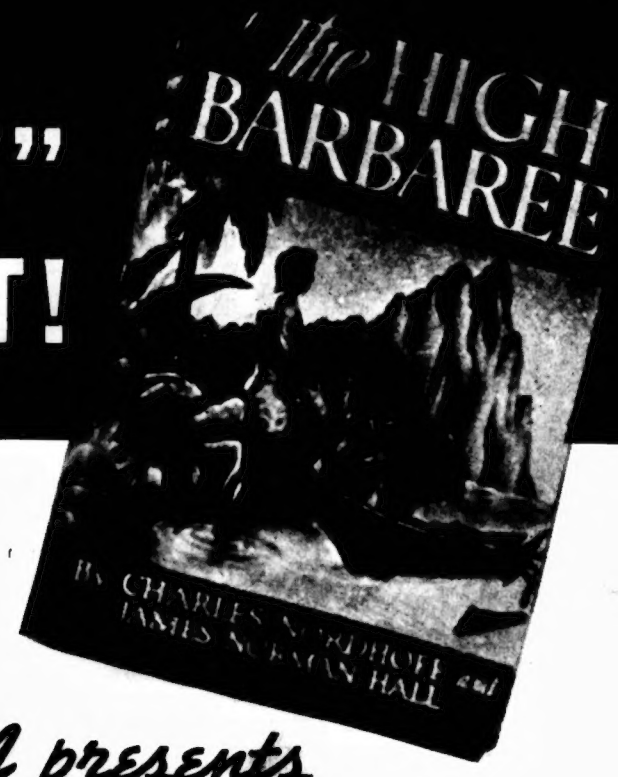
kine WEEKLY

C.E.A. and National Grading Talks
—See Page 3

HE AUTHORS OF
MUTINY ON THE BOUNTY"
CORE ANOTHER SMASH-HIT!



M-G-M presents
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JUNE ALLYSON
in
"HIGH BARBAREE"
with
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CLAUDE JARMAN, Jr. (Academy Award winner for "The Yearling")
Directed by
JACK CONWAY who made "Boom Town"
Produced by
EVERETT RISKIN who made "A Guy Named Joe"
for the company that makes 'em BIG!

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THE HORSES ARE WILD!

ARE TOUGH

Ronald Reagan is back with a Knock-out Performance!

"STALLION ROAD"

Terrific

THIS IS A WARNER PICTURE!

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JACK L. WARNER, Executive Producer

"The Year's Happiest Picture"—
Sunday Chronicle
"THE SHOCKING MISS PILGRIM"
(In Technicolor)
Odeon Marble Arch
20th CENTURY-FOX

Kinematograph WEEKLY
LARGEST NET SALE: OVER 5,000 COPIES WEEKLY
No. 2,085. Thursday, April 17, 1947. Vol. 362.

DRAMATIC PICTURES OF THE "Q.E." AGROUND
See BRITISH MOVIETONE NEWS

C.E.A. TO MEET THE PLANNERS

A Licence to Cover All Advertising?

THE Cinematograph Exhibitors' Association is to meet the Ministry of Town and Country Planning at a conference at the Piccadilly Hotel next Wednesday.

The film Trade is closely affected by proposals for the control of poster and display advertising which may be included in the eventual Act, and the whole subject was discussed by the Legal, Financial and Parliamentary Committee at a meeting in advance of the General Council this week.

It was provisionally agreed that the exhibitor policy would be to press for one comprehensive "licence" covering all forms of kinema advertising.

EALING WILL BE A.B.F.D. AGAIN

The KINE. understands that Ealing Distributors will shortly trade under the name of Associated British Film Distributors—A.B.F.D.—from the present address in Oxford Street, W.1.

The change in trading name is being made to clarify the position between Ealing Studio product and the distributing company.

The contract whereby the Rank Organisation distributes pictures made by Ealing Studios continues unaffected.

A.B.F.D. was the original name under which Ealing Distributors operated.

Dalton on Takings in the States

Col. James Hutchison asked the Chancellor of the Exchequer in the House of Commons on Tuesday what dollar income was produced by British films in the U.S., and how it set off the cost of U.S. films shown in Britain.

Hugh Dalton said he was glad that this income was increasing though it was still substantially less than the cost of American films shown here.

Asked if he had any plan for further increasing income from this source, he replied: "Yes. The President of the Board of Trade and I are in close touch and we are very anxious that British films should have full opportunity abroad. We feel that the standard of British films is now rising."

National Grading: C.E.A. Agrees "in Principle"

HITCH OVER OUTSTANDING CLAIMS

A DELEGATION from the National Association of Theatrical and Kinema Employees met representatives of the General Purposes Committee of the Cinematograph Exhibitors' Association on Tuesday and pressed for a new national kinema grading instead of the existing area system, to determine basic wages throughout the exhibiting industry.

Tom O'Brien, M.P., leader of N.A.T.K.E., told a KINE. reporter later that the C.E.A. men had agreed in principle to the setting up of a national grading system, and were appointing representatives to a joint committee.

After more than two hours' discussion, however, the two sides failed to agree on the question of settling outstanding claims in disputes over the last two or three months.

This, presumably, means that if there is a regrading it is unlikely to be retrospective and to cover claims now being argued.

A further meeting between the two parties will be held in London in three weeks' time.

Shorter Hours?

The N.A.T.K.E. delegation also advanced the proposals—originally put forward by their Leeds and Sussex branches—that exhibitors could reduce opening hours during the present fuel shortage.

O'Brien said that his members thought it would be a good thing if kinemas were to close earlier in some areas, or to open later in the afternoon.

THE BUDGET

Film Trade Draws a Blank

THIS week's Budget contained few surprises and had no special application to the film Industry (writes the KINE.'s City Editor).

All public companies in the entertainment world, of course, are affected by the tax of 12½ per cent. on distributed profits.

The tax on undistributed profits is left as it was.

There was no mention in Hugh Dalton's speech of any taxation specifically relating to the Industry.

Transport: Trade to Try for a "C" Licence

THE next move by the Industry to overcome the problems visualised when the Government nationalisation of transport takes place is to be a joint exploratory meeting by renters, exhibitors and transport men.

An official of Film Transport Service told the KINE. this week that discussion is expected to centre on the possibility of putting the Trade's transport into the "C" licence scheme.

A "C" licence can only be obtained by a company which uses its transport to carry only its own goods. If this were done by each renter as things stand at the moment, three vans would have to deliver a programme to a kinema which wanted to run a Columbia feature, a Pathé second feature and a G.-B. Newsreel.

C.T.B.F. Talks of Home for the North

Members of the northern committee of the C.T.B.F. held a dinner meeting on Tuesday at which the main subject for discussion was the setting up of a convalescent home in the North of England. A report has gone to the board of management.

MINISTER OF EDUCATION WILL BE ASKED TO DISCUSS CENSORSHIP AND CHILDREN'S CLUBS

THE whole problem of film censorship and the admission of children to kinemas is to be discussed with the Minister of Education, George Tomlinson, by a new committee of representatives of the County Councils Association, the Association of Municipal Corporations, and the London County Council.

A sub-committee set up by the County Councils Association states in a detailed report circulated to other organisations: "A body of censors completely independent of the Industry is necessary, and the licensing authority, in consultation with all interests concerned, should bend its energies to the consideration of the form it should take."

An official of the C.C.A. told the KINE. that the Minister has indicated that he will receive the delegation, which also includes representatives of the National Union of Teachers, the Association of Education Committees and the Joint Committee of the Four Secondary Associations.

As a result of this meeting, the official bodies will decide what further action to take—if any.

Should C.C.A. members consider it necessary to set up an independent censorship board, licensing authorities would be advised accordingly and a detailed scheme worked out for each authority to approve.

Official Criticism

The subject, the KINE. understands, has been under discussion by official bodies for several months. Official criticism has, in particular, been levied at the children's kinema club movements. The question of child audiences was a subject for private discussion at last week's meeting of the N.U.T. at Scarborough; the L.C.C. reports that the whole question is still in the committee stage of discussion; and an official of the Association of Municipal Authorities says that the matter is down for discussion at the association's annual meeting in London to-day (Thursday).

Further agitation is pending from other bodies, including the A.C.T. which has a resolution down for debate at this week-end's conference calling for the Ministry of Education to take action.

The Ministry view, given to the KINE. this week, is that the question of child kinema attendances is one for each local education authority which, it is pointed out, has considerable power.

The Ministry would consider no legal action unless called to do so by a majority of local authorities. There is no question of stopping kinema clubs; should local authorities ask for action, the Ministry would open talks with the film interests. The Minister, says the official, "notes with interest" any resolution passed by various groups on this subject.

The main objection to children's film shows, as detailed in the C.C.A. document, is that the majority of pictures are made for adults but that they are shown in children's clubs.

KINEMATOGRAPH WEEKLY

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ADVERTISING THE PICTURE

THE Kinematograph Renters' Society can always claim that its judgments have been restrained and temperate. For many years it has been guided with great skill and tact by its General Secretary, Frank Hill, and it is seldom, indeed, that the K.R.S. has put a foot wrong.

To-day we take the first opportunity of congratulating the Society on its good sense in passing a resolution deploring recent advertising trends in the film business.

The resolution was well deserved and the criticism most timely.

The KINE may properly point out that this journal first raised its voice against these trends when we strongly criticised the campaign which was carried out to exploit "The Outlaw."

Strangely enough, this isolated deterioration in standards comes at a time when screen advertising has, on the whole, shown a pronounced upward trend, and the films whose treatment gives offence are, indeed, exceptional rather than the rule.

The advertising campaign for "A Matter of Life or Death," for instance, showed screen publicity at its adult best, and although the old-fashioned showman might say that dignity is a poor exchange for sensationalism, we are sure that in the long run the Trade will gain far more than it will lose by sobriety and restraint in its campaigns.

The K.R.S. was certainly right in its strictures, and every sensible member of the Industry will applaud the renters' determination to stamp out tawdry, hysterical stuff of this type.

This week, too, the Public Morality Council has made it plain that it does not like recent trends in posters, and the C.E.A. is debating the subject this week. Good. The exhibitors can be relied on to reaffirm that this sort of thing is injurious and shortsighted—as well as a violation of established trade custom.

CONGRATULATIONS to Sidney Bernstein on the scope and significance of his Questionnaire, to which this week's KINE. gives a great deal of well-merited space.

After talks with Sidney, with Ewart Hodgson and Gordon Taylor, I can give you some idea of what went into the production of this questionnaire at Golden Square.

A small department was specially created to produce a Roneo question paper, under the direction of Taylor, who is an ex-Fleet Street journalist and economist.

THESE questions were submitted to dozens of people, to sociologists, psychologists and to writers, film managers, and so on.

Finally, the eventual shape of the questions was agreed to and hundreds of thousands of forms were issued.

In all, 217,400 were answered—obviously the most significant cross-section of public film opinion that has ever been known in this country. They were coded and filed on a punch card system and then counted on mechanical computators, a supervisor and six assistants being employed for this job.

MECHANICAL analyses of this sort can be used to extract almost endless results, and work is still going on breaking the answers down in terms of age, sex, income, district, and so on.

Ten years ago the last Quiz was answered by 159,000 patrons; the increase is represented by the expansion of Granada, by the ever-growing interest in films generally, and by the drive Bernstein and his henchmen put into the job.

I can reveal that there were two questions in the Quiz whose results have not yet been made public.

ONE asked filmgoers to name the newspaper critic on whom they relied, if any. Unfortunately, I have promised not to reveal the result.

The other question asked patrons to list the stars they *disliked* most.

Legal difficulties, of course, prevent the publication of the answer to this one. What a pity!

IN the same week that the results of the Bernstein questionnaire were published came the results of the *Daily Mail* National Film Award.

This, as was anticipated throughout the whole of the film Industry, resulted in a runaway win for "Piccadilly Incident" and the Wilcox picture so swamped the whole proceedings that not only did it win top place in the award, but Anna Neagle ran Margaret Lockwood a close second as leading actress and Michael Wilding beat Stewart Granger to second place as leading actor.

Herbert Wilcox is a fine showman. He gets behind a picture before he makes it and he goes on batting away relentlessly until he has wrung the last half-crown out of the reissue rights. He is certainly a good friend to the men who book his pictures.

I know no man who more personifies the spirit of showmanship in Britain.

L O N G

JOE FRIEDMAN, surveying the world from his first-floor desk at Columbia, tells me that Rita Hayworth, his company's private atom bomb, is on her way to Europe in a Dutch boat.

She is spending two months' holiday in France and is then coming over to London where she will arrive in July.

The reason? Well, it will not be unconnected with "Down to Earth," her latest picture, and knowing how keen Columbia folk are on exploitation, you may risk a bottom dollar on a string of personal appearances from this glamour star.

SO del Giudice has left the Rank organisation, having resigned his managing directorship of Two Cities.

The story has been hanging round the harbour for a year or more and has now weighed anchor and become a fact. There have been many differences between Del and Arthur Rank. (Yes, I know it may be bad grammar to call him Del, but that is what everybody else calls him.)

It was expected that there would have been a split when Del came back from America last year, but instead of a resignation they shunted Somlo on to his board of directors. Now company has been officially parted.

I SUGGESTED that in many ways this is a pity, for I have a sneaking feeling that Rank can do with Del just as Del can do with Rank.

Make no mistake on this point. Del Giudice has been frequently criticised. People have called him a spendthrift. People have said that some of his films have been box-office headaches.

But he is a man with flair. He has shown himself to have taste, and to have judgment. Pictures like "Henry V" and "Way to the Stars" were produced under his banner and they were an adornment to this Industry.

A MAN can be excused a failure or two with a record like that behind him.

Obviously, some of his films cost far too much money, but in these days of rising expenditure he would be a brave man indeed who said that Del was to blame for his own cost sheets.

It would not surprise me if future Giudice films were released through the Rank organisation. Meanwhile, let us take this opportunity of wishing him well, for he is a man who, whatever his shortcomings, did a number of things of which the Trade may well be proud.

A LINE from my New York correspondent says that the Motion Picture Association's anniversary dinner, on May 8, which was to have been held to celebrate its 25th birthday, has been called off.

The reason is that President Truman cannot be sure of attending.

Instead, the lads will throw the dinner to honour Arthur Rank. There is some obscure lesson to be drawn from this, and I leave the deduction to you.

FRED GRONBACK, my Northern correspondent who keeps an expert eye on film matters around Lancashire for us, tells me that an unusual case cropped up in a Liverpool kinema the other day when a man was refused a seat in the circle when wearing overalls.

When the management explained to him that you cannot wear "that there 'ere" he took what the local papers describe as "umbrage."

This little storm in a box-office raises a quite basic problem and it would be interesting to know what other exhibitors' experiences are on this subject.

ASSUMING that we live in democratic times—which I understand to be the vogue theory—it might be argued that a man in overalls had as good a right to a seat in the dress circle as anybody else, providing, firstly, that he could pay his money and, secondly, that his garb was not in such condition as would damage the seating.

What do you think, chums?—as the late lamented Syd Walker would have murmured.

BEHIND the Wardour Street chatter an interesting story suggesting the regrouping of certain leading independent exhibiting interests is now emerging.

As I understand it, the idea is still in the exploratory stage, and it would be foolish to assume that somebody is coming bursting through with a major company in the next ten days.

But the talk is that there will eventually be something approaching a fourth circuit and talk is, too, that S. W. Clift is watching the proceedings with interest.

THERE has been much coming and going of provincial visitors in the last few days.

C.E.A. heads were up for the important parley with the K.R.S. on renters' terms, when, as was to be expected, the talks did not get beyond the opening investigation.

In all, it is a very crowded C.E.A. week. On Tuesday—Budget Day—the lads were occupied with committees most of the day, many of them with thoughts of the big fight at Harringay that night.

On Wednesday there is the General Council meeting, while in the afternoon the Association trips along to the Board of Trade.

YOU will remember that last year the Fabian Society established a Films Committee to report on certain serious aspects of filmdom as it affected educational matters.

I am reliably informed on the inside that it was able to give a great deal of very useful advice to the late Ellen Wilkinson, who

SHOTS

held a number of discussions with its executive.

Now I understand the Fabians are going into action on the film subject once more. This time they are setting up a committee to act as a sort of pressure group and watch the progress of the Films Act as it limps from argument to argument and finally on to the Statute Book early next year.

IS this a matter of interest to the rank and file of the commercial Industry?

It most certainly is. The Fabians are knowledgeable people with important influences high up in the Labour Government.

It is a foregone conclusion that theirs will be a highly progressive approach to filmdom, and they are pretty well bound to adopt a strongly expansionist policy for the Industry, and to urge the maximum legal protection. I predict the Trade will hear a lot more about this before the year is over.

WITH the departure of J. Arthur Rank and John Davis for America on May 2, added responsibility will fall, through Leslie Farrow, who I imagine will be in charge of the organisation, on Barrington Gain.

Gain is young and the possessor of a sense of humour. He is something of a backroom boy as far as the outside Industry is concerned.

A quiet man, he is by no means the Trade's keenest mixer and is quite happy in normal times if he as seldom hits the Trade's headlines.

Exchanging reminiscences the other night, we discovered a mutual interest in gardening, that most soothing of antidotes to the thrust and parry of Wardour Street.

FROM Gain I learn that it is pretty grotesque to call this coming Rank trip a holiday, as J. A. R. will be lucky to get 12 days to himself the whole time he is away.

When he gets back he will find the Industry steamed up over the quota battle which will then have started in earnest.

Meanwhile, I hear a rumour that Rank is planning a personal trip to Australia and New Zealand at the end of the year.

QUITE a lot of interest arose from some gossip of mine last week when I said that Bill Speakman had challenged Fred Prior's record of 13,000 miles of journeys as President of the C.E.A.

You will remember that Speakman, speaking at a fiesta in Liverpool, said that he had done 14,000.

Well, one lynx-eyed reader of this column told me I was speaking out of the back of the editorial neck. Teddy Hinge, he said, would knock spots off any figures of this sort.

ACCORDINGLY, I buttonholed the cheerful Teddy on his arrival in London for the C.E.A. rentals meeting with the K.R.S.

He admitted that he had read the paragraph concerned and had had a wry grin over it.

Then, producing his diary he showed me that in his year as President of the C.E.A. he had made the trip from Newcastle to London and back precisely 50 times.

NOW, it is a matter of simple arithmetic to say that Newcastle is 280 miles from London, that the round trip is 560 and that 50 trips is 28,000 miles.

So this is the figure from which Teddy Hinge kicks off. He is able to put this up as a claim to be shot at and this does not include the thousands of other miles he travelled visiting the various branches whether from Newcastle or London.

I suggest it will be a hard job, indeed, to crack the Hinge figures.

OF course, Teddy Hinge is a relentless commuter between Thames and Tyne on his own personal business and anyone who wished to be churlish could criticise his record by saying that he must have looked into his office at Charing Cross Road on some of his presidential visits.

And this, if you are going to argue about it, might be held to take an edge off his claim.

Another man who went a long, long way as president is the forthright Henry Simpson, of Ulverston, in Lancashire, who sends me a modest note pointing out that in his year of office he was away from home on C.E.A. business for no less than 113 days.

In the course of this trek he covered 18,882 miles.

I AM more than ever convinced that being national president is one of the hardest jobs that could fall to a man's lot.

Henry Simpson, incidentally, has just been honoured by his local Urban District Council. A unanimous recommendation has put him forward for the council chairmanship for the coming year.

His formal election takes place on Wednesday of this week.

With the chairmanship of the West Lancs branch and his seat on the General Council, our friend Simpson will have his diary full as usual.

ANOTHER note of mine last week that started the gossips wagging was the one in which I mentioned the enormous amount of work which Dennis Walls is doing for Sunday opening. He certainly is.

But one correspondent, writing in from the provinces, suggested that this was an indirect slight on the one and only S. K. Lewis, of Associated British.

No such slight was intended, of course. We all know that when it comes to laying the Sunday opening bogey our old friend Sid has been heavyweight champ. for years.

SPEAKING after a hasty glance through the KINE. files, which are formidable things on sunny Spring afternoons, I should say that Sid Lewis must have handled something like 80 S.O. campaigns—if not himself, then through the organisation which he has created.

His was the original S.O. battle pattern and no one can challenge the figures he has rattled up on this front.

Why, I believe that between now and the end of May he has 28 cases, either town polls or full votes, in front of him.

MADE a few inquiries this week about R. P. Baker, who entered the Westminster Hospital last week for an operation. No operation is an event to be passed off with a mere shrug of the shoulder.

But the K.R.S. president is, I am pleased to say, in the best of health. The operation was performed last Thursday and he is doing "very well indeed."

The medical men say that he will be out of hospital within ten days; and if I know Baker's zest for work it won't be long before he is back in harness.

BARRINGTON GAIN

HERBERT WILCOX

HENRY SIMPSON

F. DEL GIUDICE

S. K. LEWIS

CLOSE-UPS

by SCREENCOMBER

Taken as Red

IRREFUTABLE evidence that Dillen Damen's beard, "Red Rover," is of British origin, despite the implications of its colouring, are forthcoming in the news that its brilliance is retained by regular shampooing in British Port Type Ruby Wine. It is emphasised that only a patriot of the most fanatical character would endure regular immersions of such a drastic nature. True, during the war, emergency measures called for its damping down with periodical applications of Guinness, lest its vividness infringed certain black-out regulations.

Coincident with the triumphant vindication of "Rover," massed bands of the Brigade of Guards turned out to play the publicity anthem, "Land of Dope and Story," although the proceedings were somewhat marred when the trombonist, venturing just a little too near, got his instrument entangled in the clutching tentacles of "Rover," and disappeared into the denseness of his impenetrable undergrowth, where, unless—as old Snoopy Stroller would say—Dame Rumour is a lying jade, it joins an august company that is said to include Noel Coward's bicycle, "In Which We Swerve," the Boulting Brothers' tandem, the British Studio Section of a 1941 KINE., a piece of ack-ack shell picked up in a raid, and a lump of Clapham Common, picked up with a spade.

Next Week: "*Secrets of Success, or How I Dennit*" *by John Dunnett.*

Bedtime Story

ONCE upon a time there was a KINE. Editor. Now there are millions of the ——— jolly little fellows.

Mistaken Identity

ACCORDING to a national paper, Robert Taylor, Spencer Tracy and Walter Pidgeon have turned down the rôle of Robinson Crusoe because they refuse to compete with a parrot, goat and dog.

We well remember the occasion when Sonia Socklevaritch, "The Bernhardt of the Bronx," was so injudicious as to appear in a horse story.

The critics, unable to distinguish between La Socklevaritch and la jument, were frankly at a loss to understand the various twists in the story. Tackled on the subject, Sonia's producer, I. Schmell, said: "Dem saps is nuts, like I always toldya. Sonia's de one widout de nosebag."

Denial

G.F.D., through this column, wish to state that just because Susan Hayward gets plastered in "A Woman Destroyed" there is no truth in the rumour that they are altering the title to "The Lady is Swilling."

THE BERNSTEIN QUESTIONNAIRE is the One Telescope Through Which the Trade Can Take a Real View of Itself, writes *CONNERY CHAPPELL*

The Voice of the Kinemagoer on What Every Exhibitor Wants to Know

THE QUIZ MASTER

THIS is an industry which knows too little about itself. It is guided too often by guesswork, and generalisations, shrewd but not necessarily accurate. Never, or hardly ever, has it employed scientific research to find out precisely where it stands with its public—the only question, when all is said and done, which really matters in the whole business.

During the last few years, contrasting with frequently inaccurate deduction, the Bernstein questionnaire has stood out alone. It has been the one telescope through which the Industry could sit back at a long distance and take a realistic view of itself. A scientific job from end to end, it is a precision instrument for viewing public taste.

It has gone out coolly to probe for facts where other people have gone out to prove theories. It has kept its temper, and it has never lost its sense of humour. It has refused to be stampeded, and over the last 20 years—it was first produced in 1927—it has done a great service to the serious student of the Industry.

The Public's Pulse

It has been imitated on a number of occasions, but its findings have never been seriously challenged. We at the KINE., of course, consider that Josh Billings, with his yearly Box-Office Stakes in our New Year number, gives the finest cross-section of Wardour Street box-office opinion to be published anywhere in the country, and it is a fact that a Billings verdict has never yet been seriously challenged by anyone who has gained or suffered from it. But the KINE.'s Box-Office Stakes, although expert in their narrow field, are not to be compared with the Bernstein questionnaire, which lays open the whole anatomy of the public film taste with a disinterested scalpel.

It is a pity, we have always thought, that the *Daily Mail*, with its flair for showmanship and its bright National Film Award. did not enlarge the scope of its inquiry to something corresponding with the questionnaire, for by doing so it would have been giving the Trade extremely valuable statistics instead of running a popularity poll, which is open to basic critical objections.

It Stands Alone

No, the Bernstein effort stands out. It has now been produced on six occasions. This last winter, and in 1937, 1934, 1932, 1928, and 1927. It probes much deeper into audience likes and dislikes than any other quiz, and its findings, whether one likes them or not, must be accepted as authoritative.

For this reason, the KINE. may to-day legitimately give several columns of its precious space to an analysis of the latest questions.

It was inevitable that the answers should reflect a vast upsurge in popularity for British films, and it is also inevitable that this should be headlined eagerly by the national Press. But the interest in the questionnaire does not end in spectacular stuff of this sort. Far from it. On the contrary, it is in answers to indirect and more subtle questions that the film exhibitor will find the most valuable material.

Here, in a few paragraphs, are what one might call the Trade paper headlines from the quiz. It shows, as has just been mentioned, a dramatic increase in the popularity not only of British pictures, but of British stars. It also shows a partiality for home-made players in feature parts.

Drama Preferred

It shows the expected preference for drama over comedy, and in the high-class Bernstein halls it records a sharp dislike for horror and cowboy pictures.

It reveals a slight decrease in the audiences' dislike of advertising films, but still shows that they are liked by only a fraction of the audience. It suggests that eight people out of ten consider colour an extra reason for going to a picture.

Additionally, it shows that while 96 people in 100 think British pictures have got better, only 26 per cent. think that American films have done so.

Importantly, nearly half the average audience seems to think that newsreels are good, and only eight people in 100 think they are poor. This, particularly, is right against Wardour Street opinion on the subject.

The findings continue relentlessly through page after page of statistics.

3-Hour Programme

Nearly seven people in every 10 want film programmes lasting three hours, but compared with the days before the war the demand for the unwieldy programme of 3½ to 4 hours or more has dropped enormously.

There is a decided coolness to organ solos among the Bernstein public. People still like them as a bonus over and above the programme, but will not sacrifice a film for them.

Wardour Street opinion gets a nasty jolt when it comes to B.B.C. film criticism. A large majority listens regularly to the microphone critics and fewer than one in 10 considers them bad.

Pointedly enough, the proportion of regular listeners has gone up by more than half in the last 10 years. Some of the kinemas' more virulent critics will find this upsetting.

Lastly, of the leading questions, it is significant that all but 7 per cent. of the people questioned admitted that they went to the movies at least once a week. This, in mid-winter, is a remarkable figure.

Before proceeding, however, this point must be made. There is inevitably one weakness in the Bernstein questionnaire. It is based on the opinions of patrons of a particularly well-managed circuit situated mainly in higher-than-average income areas. As such, it could sensibly be argued that Bernstein patrons might be particularly susceptible to the merits of those pictures booked by the company.

It might also explain why some particular films receive a lower rating than might be expected. Bernstein patrons, it could be argued, have a higher I.Q. than average; things like the B.B.C. listening figure might be lower on circuits in industrial districts.

All these objections could be raised. No investigation is perfect, and results are obtained only to be shot at.

Valuable Fact Finding

On the whole, we consider that this is the most important piece of fact-finding ever undertaken by the Industry, and congratulate Sidney Bernstein and his directors on the thoroughness with which it has been carried out.

It is important, having had six Bernstein questionnaires, that there should be a seventh, perhaps in two years' time.

Meanwhile, here, drastically condensed, are the chief findings of the latest questionnaire:

Who are your favourite male film stars?

The result of the voting placed 30 stars in order of popularity. Here are the first six: 1, James Mason; 2, Stewart Granger; 3, Ray Milland; 4, Alan Ladd; 5, Bing Crosby; 6, John Mills. In the 1937 poll no British star appeared in the first six.

Out of the first 30 stars in the 1937 questionnaire only seven find a place in the first 30 in the 1946-47 questionnaire. British stars now appear in the first and second places, and compose nearly one-third of the first 30 names.

Who are your favourite female stars?

The result of the voting placed the stars in the following order of popularity: 1, Margaret Lockwood; 2, Ingrid Bergman, 3, Bette Davis; 4, Phyllis Calvert; 5, Greer Garson; 6, Patricia Roc. No British star appeared in the first six of the 1937 poll.

Here, again, there are great changes to record. Out of the first 30 stars in the 1937 questionnaire, only seven find a place in the first 30 in the 1946-47 questionnaire. For the first time a British star heads the list, and four British stars who made their names in British films are found in the first 10, together with two British-born stars (Greer Garson and Vivien Leigh) who have achieved fame through Hollywood.

Which film actors or actresses whom you have seen in comparatively small parts would you like to see in star rôles?

The result of the voting was as follows: 1, Jean Kent; 2, Patricia Roc; 3, Glynis Johns; 4, Eve Arden; 5, Jean Simmons; 6, Roland Culver; 7, Joan Davis; 8, Dennis Price; 9, Jeanne Crain; 10, Don Defore.

It will be noted that several of the above names also appear on the list of favourite stars, showing that the public is occasionally uncertain when players reach star rating.

Which kinds of full-length films do you like most?

Persons saying "Like very much" to given categories produced the following results: 1, Drama, 66 per cent.; 2, adventure, 49 per cent.; 3, crime, 48 per cent.; 4, music (classical), 45 per cent.; 5, comedies, 40 per cent.; 6, love romance, 33 per cent.; 7, music (swing), 31 per cent.; 8, historical, 30 per cent.; 9, horror, 28 per cent.; 10, full-length cartoons, 22 per cent.; 11, cowboy, 20 per cent.

The "dislike" vote in respect of the same categories went as follows: 1, Horror, 38 per cent.; 2, cowboy, 31 per cent.; 3, full-length cartoons, 30 per cent.; 4, musical (swing),

Continued on page 26

GENEVA: WE ARE READY FOR U.S. ARGUMENT

B.F.P.A. Voices its Confidence

THE British delegates to the Geneva world trade conferences have taken no specific brief on British film exports. But a Board of Trade spokesman told the KINE. this week that its film division experts are standing by to answer any queries which may arise.

The B.F.P.A., which has been in touch with the Board of Trade on the subject, says that it is confident that the Board's film division will be able to handle film Trade matters satisfactorily.

It is not expected that Britain will want to talk about film export details, which figure low on the nation's priority export list.

But there is little doubt that the U.S. delegation is strongly and fully organised to back the Hollywood product. Eric Johnston, president of M.P.A.A., has presented the Association's case to the U.S. delegates.

This was analysed some weeks ago by the KINE.'s well-informed correspondent in New York.

Briefly, the M.P.A.A. will attack through the U.S. delegates the British exhibitors' quota and other "barriers." It calls for the Geneva delegates when making an agreement to "include provisions applying specifically to films."

The U.S. case was indirectly strengthened last week by a statement by President Truman in which he approved the U.S. Industry's foreign programme, which was outlined for him during a White House interview by Eric Johnston; Barney Balaban, Paramount president; N. Peter Rathvon, of RKO, and Nicholas M. Schenck, president of Loew's.

Pickford Silent on U.A. Theatre Deals

Mary Pickford, co-owner of United Artists, has told the U.S. Press that she has no further details to release concerning U.A.'s acquisition of theatre interests. Last week it was revealed that U.A. has acquired five theatres.

Meanwhile, the U.A. board at a special meeting has gone all out to reorganise certain of its distribution channels. It agreed to a releasing pact with Edward Small for two major pictures; Arthur Kelly is to return to the company, with which he was at one time foreign distribution chief, and a deal was authorised whereby producer Sam Coslow will deliver five musicals, each said to be budgeted at $1,500,000 plus.

The German Talks

As reported in last week's KINE., meetings start in Berlin on Thursday of this week to decide the future of the German film Industry. British and U.S. film men will take part in the talks.

At a private luncheon in honour of George Weltner, president of Paramount International Films, on his arrival in London. Fred Hutchinson, managing director of Paramount sales; G. T. Cummins, editor British Paramount News; James E. Perkins, chairman and managing director of Paramount Film Service and George Weltner

Inter-Union Dispute May End This Week

THE all-Industry agreement between the three trade unions—A.C.T., N.A.T.K.E. and E.T.U.—is expected to be finalised at a meeting on Wednesday of this week.

The talks have been proceeding for several months, following inter-union disputes which caused considerable consternation to production executives. The major union disagreement concerned A.C.T. recruitment of dispatch personnel in the renting departments.

The unions have had to talk over problems concerning some 200 different grades of film business employment. When the talks end—and they are now in their final stages on all except one point—the unions will accept definite lines of demarcation.

COLONIES ASK A.C.T. TO START BRANCHES

A.C.T., which already has several overseas members, plans to expand its authority into the British Commonwealth.

A resolution for an amendment to the Association's rules, which would enable branches to be set up overseas, has, the KINE. understands, been tabled for the May 11 conference as a direct outcome of several letters reaching head office from British Colonies and Dominions.

In particular, film workers in Palestine, Egypt, New Zealand and India have asked for A.C.T. support.

The union points out that it will not consider expansion into areas where membership could be strong enough to support an independent trade union.

But it intends to set up A.C.T. offices in countries where union membership would be too small to start up a new organisation.

MURDER SLOGAN CAUSES MORALITY COMPLAINT TO THE C.E.A.

THE C.E.A. General Council will discuss a complaint from the Public Morality Council at its General Council meeting on Wednesday of this week. The Council is disturbed by certain types of kinema advertising, and has specifically quoted two types of poster slogans: "Bigger and better murders. Be in early for the thrill of the kill."

The K.R.S. has taken a strong line of action to prevent further "salacious advertising" for the good of the Industry. This decision was made following a letter from the Public Morality Council.

The K.R.S. meeting is reported in detail on another page of to-day's KINE.

GIUDICE RESIGNS FROM TWO CITIES

Filippo del Giudice has left the J. Arthur Rank organisation and will set up his own production company. This was announced over the week-end. His appointment as managing director of Two Cities ceased as from Monday of this week. He is to see his current Two Cities productions completed.

£1,997 is available for charity as a result of Sunday opening in Hampshire for the year.

"KINE." CRICKET TROPHY

Competitors Invited

CRICKETING members of the Trade are reminded that preparations are now going ahead to restart the "Kine." Cricket Cup Competition for the coming season. A meeting to make necessary arrangements will be held at the "Kine." offices, 4, Arne Street, Long Acre, on Wednesday, April 23, at 3 p.m., at which a representative of any club in or associated with the Trade is invited to attend.

NATIONAL MOVE TO BAN "H" PICTURES

Police Committee Acts on Oldham Note

THE Police Committee of the Association of Municipal Corporations is not in favour of the public showing of "H" certificate films. In a report which the committee plans to ask the corporation's council to pass at its meeting last Thursday, it states: "We propose to give consideration at our next meeting to the most effective manner in which this expression of opinion can be put forward."

The matter is now being considered on a nation-wide basis by the authority, following the attention given it in February of this year by the Oldham Corporation.

This body, in a letter to the A.M.C. says: "Arising out of the discussion it was accordingly resolved as follows: 'That a communication be forwarded to the A.M.C. regretting the money, labour and skill expended on films of the "H" category, and requesting that a protest be forwarded to the Home Office accordingly; and that a copy of such letter be forwarded to the two Members of Parliament for the borough.'"

The Watch Committee, at its February meeting, refused permission for Oldham audiences to see "The Mummy's Curse" and "The House of Frankenstein." The general discussion on the subject resulted in a majority opinion that the British Board of Film Censors should continue its war-time policy of banning "H" category films because of "the depravity of theme of many of these films."

Balcon in Chair at Film Academy Plans Talk

Michael Balcon, Ealing executive producer, will be in the chair on Wednesday night of this week, when leading film technicians will discuss plans for setting up a British Film Academy. The scheme was originally reported in the KINE. six months ago.

RCA Appoints New Boss for Europe

William A. Glassford, former vice-admiral of the U.S. Navy, has been appointed European manager of RCA. Glassford will supervise RCA activities in the United Kingdom and on the Continent.

He will make his headquarters in London.

Davis Says Company May Use Television

Big-screen television may be a feature of the Monseigneur, Marble Arch, which is to reopen next month, according to Jack Davis. Davis says that his company is considering the installation of big-screen apparatus.

KINEMATOGRAPH WEEKLY
April 17, 1947

"TEMPTATION HARBOUR"

ADAPTED FROM GEORGES SIMENON'S STORY "NEWHAVEN—DIEPPE"

STARRING

ROBERT NEWTON
SIMONE SIMON

with

WILLIAM HARTNELL : MARCEL DACIO and MARGARET BARTON

PRODUCED BY VICTOR SKUTEZKY
DIRECTED BY LANCE COMFORT

WORLD DISTRIBUTION
Pathe
PICTURES
LTD.

rates High Praise
from the NATIONAL PRESS

A.P.P.H. is Contesting Sunday Ruling Against Under 15's

APPEAL TO BE HEARD SOON

CAN a local licensing authority impose a condition on a Sunday kinema licence forbidding the admittance of any child under the age of 15? Associated Provincial Picture Houses, the company associated with Gaumont-British and which controls the Gaumont at Wednesbury, is appealing through its counsel, Norman Hart, during the present Easter Sittings, against Mr. Justice Henn-Collins' ruling in the High Court recently that a local authority has the power to impose such a ban.

This is a test case which is of considerable importance to the whole of the exhibiting side of the Industry. The final decision on this action versus the Wednesbury Corporation may eventually affect the whole of the country.

The Town Clerk of Wednesbury made this statement last week: "This Corporation, confident as it may be of suceeding in the appeal, could ill-afford the cost of losing it, and I am instructed to enlist the support of other local authorities in the matter."

Acting on a decision by the Association of Municipal Corporations, the Wednesbury Corporation asked other authorities for financial aid. Among the first to recommend support was the Watch Committee at Cardiff—where the kinemas do not open on Sundays. But one Cardiff councillor, J. H. Morgan, told the meeting that he believed that a new situation was arising in Cardiff involving a demand for S.O. He believed that a new Act took control outside the city council. Public vote would decide the matter.

Manchester Sunday Hours Fixed

Manchester Watch Committee has fixed the Sunday opening hours for kinemas to be from 2.30 to 9.30 p.m.

The town clerk has been instructed not to issue licences in respect of certain kinemas until such time as the licensees decide to open and use them on Sundays and thus enable the fixing of the appropriate charity contribution to be charged.

Clifton, Brixton, Reopened

The Clifton Kinema, Brixton Hill, formerly known as the New Royalty, was reopened on Monday, April 14. This kinema, which was used by the Ministry of Food during the war years, was derequisitioned a year ago and taken over by the Clifton Circuit, Birmingham, of which S. W. Clift is the principal.

Owing to building restrictions, no structural alterations have been made, but the seating, approximately 1,000, has been reupholstered by W. W. Turner, of Birmingham, and up-to-date sound equipment installed by British Thomson-Houston. R. R. Brackenridge is the manager.

Birkenhead Watch Committee has transferred the licences of the Ritz from F. J. Lees to J. Tandy, and that of the Rio from P. J. Hind to J. L. Darlington.

TOKYO REOPENS 340 KINEMAS

Total is Now 1,477

THREE hundred and forty kinemas has been opened in Toyko, Japan, since January 1 last year, bringing the city's total up to 1,477. This figure is 300 short of the pre-war total.

Statistics prepared by the Tokyo office of the Motion Picture Association of America reveal that, despite this energetic reconstruction programme—many of the new openings are damaged kinemas renovated—there is only one kinema to every 40,000 of the population.

The Exhibitor Who Became a Producer

A U.S. exhibitor has become a producer. He is James Nassar, of North California, who has bought the General Service Studios, Hollywood, from Ben Bogeaus and William Cagney for $2,500,000. The former owners are to carry on production in the studios for the next five years.

16-mm. Trailers for Wigmore Product

Sixteen-mm. trailers are available for a proportion of Wigmore Films' product.

They are being supplied by National Screen Services under an arrangement concluded recently with Wigmore. Full information can be obtained from N.S.S. at 113, Wardour Street, W.1.

Government Film Offices New Address

An official notification announces that the office of the Government Adviser on Kinematography (J. G. Hughes-Roberts, M.V.O.) has been transferred to H.M. Stationery Office, 65, Whitehall, S.W.1, with Whitehall 8855-9 as the telephone number.

Communications with the technical branch and film library should be addressed to H.M. Stationery Office, Kinematograph Section, War Office, Whitehall, S.W.1 (telephone: Whitehall 9400, extension 326), as previously.

Kinema Becomes Restaurant

Canterbury's old "Electric Theatre," in St. Peter's Street, has been granted a licence for use as a restaurant with provisions for dancing. The city's first kinema built, it was opened about 35 years ago and closed about the time when the Friars and Regal opened.

Glenn Ford and Janis Carter as they appear in PATULA, a forthcoming Columbia Trade show

M-G-M's EUROPEAN SHOP WINDOW

Antwerp's 3,000 Seater

THE Metro, M-G-M's key theatre in Antwerp, was reopened on Friday last. An audience of 3,000, including Arthur M. Loew, president of Loew's International; the Mayor of Antwerp; the Governor of the province, M. Richard Declerck; the Diplomatic Corps, and leading military, professional and business people, were present at the opening ceremony.

The Mayor, M. Lode Craebeck, congratulating Mr. Loew on the beauty and distinction of the theatre, said it was easily one of the finest in Belgium.

The theatre, almost completely demolished by a flying bomb in 1944, has been completely rebuilt with the latest equipment.

"Odd Man Out" to Open in New York

"Odd Man Out" will open at the Criterion, New York, Loew's most important first-run house in America, on Wednesday, April 23.

In making the announcement, Bill Heanman, general sales manager for the J. Arthur Rank Division of Universal-International, said that Charlie Moss, Loew executive, has booked the film for an indefinite season.

Mason Film for Stahl Pyramid

Stahl Pyramid Films are to reissue the James Mason film, "Catch as Catch Can." The supporting cast includes Margaret Rutherford, Finlay Currie and Eddie Pola.

It is an action story taking place on board a Transatlantic liner. The Trade show is to be announced shortly.

"The Other Love"

Following one of the most successful première runs in the history of the Empire, Leicester Square, the first Enterprise production, "The Other Love," transfers to the Ritz this week. It has played three weeks at the M-G-M theatre.

"WE NEED NINE U.S. FILMS OUT OF EVERY TEN"

O'Brien's Forecast of Gloom If They Stop

"THE kinema as we know it in this country may disappear," gloomily predicted Tom O'Brien, M.P. for West Nottingham and general secretary of N.A.T.K.E., in a speech at Nottingham on Sunday.

"Instead of three hours of glamour, excitement or tears from Hollywood or Denham, changed once or twice a week," he said, "we may get one good British picture changed once or twice a month, with a number of shorts, good or bad, thrown in.

"The 33,000,000 people who patronise our kinemas every week may have to stop going to the pictures too often, to assist what has been termed the export drive.

"We need nine American pictures out of every ten to keep our kinemas running as they are to-day. This means that British filmgoers must pay an average of £60 a week for each kinema.

"A lot of people inside and outside Parliament want to stop this money going to the United States. If they succeed you will not be able to go to the pictures as you do now. That means that thousands of kinema workers may be thrown out of work, and more gloom, more boredom and depression for millions of workers whose only relaxation is a night at the movies.

"Men like Korda, Herbert Wilcox and Rank cannot make any more pictures than they now do, despite what the critics say, simply because they have not the studios, the stars, nor the labour to displace Hollywood.

"Workers are sick to death of this preaching and prating about production by dyspeptic politicians and highbrow economists who think the export drive can succeed by making our lives duller, drearier and gloomier, who want to take away our pleasures, our pictures and our smokes.

"The Government must learn the simple lesson that he who has not a smiling face should not open a shop."

MORE ODEON THEATRE DEALS IN CANADA

The subsidiary circuit of Odeon Theatres of Canada, in Ontario, National Theatres Service, Ltd., Toronto, has taken over the operation of the independent houses of Biltmore Theatres, Ltd., at Oshawa and Kingston, as well as theatre sites at Toronto and Sudbury, long held by Biltmore, of which B. S. Okun is president. These theatres are modern and attractive in every respect. Canadian Odeon has a fine theatre at Kingston in the Odeon, but the deal provides its first unit in Oshawa. Odeon is also remodelling the Strand at Calgary, Alta.

C.E.A. ASKS K.R.S. TO FORM NEW RENTAL POLICY

"Sunday Flat Rates Should be Established Rule"

THE C.E.A. met members of the K.R.S. on Thursday afternoon, the first discussion session to work out a new rental policy. The exhibitors took up most of the time by explaining their seven-point policy.

The exhibitors want 50 per cent. rates on a sliding scale, with a 50 per cent. maximum for complete programmes and a sliding scale operating upwards. They also want all subsequent runs to be booked on a lower percentage than first runs; and that small-exhibitor terms should be available on all films to houses whose weekly takings do not exceed £150.

On the question of flat rates, exhibitors agree that they should be a matter for individual negotiation; but they have asked the renters to make sure that Sunday flat rates, "being an established rule," are available to all exhibitors.

The KINE. understands that although no great progress was made further meetings will be held to discuss the subject. The meeting is officially described as one of an exploratory nature: the K.R.S. asked the C.E.A. delegates certain questions, and it is expected that the C.E.A. men will discuss their case further at this week's General Council meeting.

COUNTY, BANGOR, REOPENED

In turn a Methodist chapel, roller-skating rink, playhouse, kinema, and the war-time home of the B.B.C. Variety Dept., the County Theatre in Dean Street, Bangor, N. Wales, has been reopened by the Mayor of Bangor (Ald. I. Williams), under the directorship of Leslie Blond. The building is being used as a kinema until next month, but from Whit Week there will be a season of London stage successes. Extensive structural alterations and redecorations have been carried out.

"Henry V's" Record Bag in United States

On the first anniversary of its American première, it is announced that "Henry V" has earned net receipts in the United States in excess of one million dollars. The Rank picture, released through United Artists, opened in Boston on April 3, 1945.

It will end a run of 46 weeks in New York on May 3. At present it is playing at the Golden Theatre on a two-shows-a-day basis, with all seats bookable.

All the receipts have been earned from 60 special bookings, primarily in university and college towns. The film has not had a general release, neither has it played in any major first-run theatre. Paul Lazarus, Jnr., of U.A., and Harold Auten, of the Rank organisation, believe that the picture can continue to play in the States for several years on the present policy of selective booking.

B.F.P.A. MAKES DEAL ON LABOUR IMPORTATION

THE British Film Producers' Association has agreed to stop the importation of all foreign labour for grades of studio employment normally covered by N.A.T.K.E. personnel. But producers will not be prevented from bringing specialists into their service, providing they first open discussions with the union.

This decision was made following talks between Tom O'Brien, general secretary of N.A.T.K.E., and B.F.P.A. representatives, on Thursday.

Negotiating machinery is to be set up to put the scheme into operation and, if necessary, a joint committee will be formed to submit opinions to the Ministry of Labour which is the authoritative body for granting permits

N.A.T.K.E. has agreed to open discussions immediately with the U.S. union, I.A.T.S.E., with a view to setting up some reciprocal agreement for the interchange of labour

U.S. Film Industry Employs 206,000

Vital statistics of Hollywood's labour force and wages bill are revealed in a recent survey of America's motion picture Industry. Here are some of the most significant facts:—

Nearly 31,000 people employed regularly are needed to produce Hollywood's annual output of films. This calls for an annual wages bill of £57,340,402.

To distribute this product, another 14,000 persons have to be employed at an annual wage outlay estimated at £8,750,000.

In the exhibition side, embracing the 18,765 kinemas throughout the country, 161,000 workers are engaged. They draw a total wage of £43,722,614.

The entire Industry employs in the neighbourhood of 206,000 and pays out £129,463,517 annually in wages.

Seat Price Rule at Eastbourne

The Eastbourne District Trades Council has asked the council, when granting kinema licences, to impose a condition that a seating plan should be exhibited with fixed charges to operate throughout the year.

The Watch Committee decided not to impose the condition but asked the town clerk to communicate with the licensees on the matter.

Deanna Durbin and Tom Drake in a scene from I'LL BE YOURS, to be Trade shown by G.F.D. on Wednesday, April 23 at Studio One at 10.30 a.m.

S.C.M. Has Settled 75 Cases For Its Members

TWENTY-EIGHT BRANCHES OPERATING

SEVENTY-FIVE national agreement cases have to date been settled on behalf of members by the newly formed Society of Cinema Managers, three of which went to arbitration. The important Poole case in Edinburgh, which has been in the negotiation stages for some months, is to be sent to the National Joint Appeal Board. The kinema group describes the manager as "assistant in charge," and the S.C.M. asks for proof that the Poole managers have less responsibility than the average kinema manager.

While these negotiations go on, the Society is busy on a nation-wide recruiting campaign. Already there have been 28 branches set up and Britain's 5,000 managers are being asked to join S.C.M. at once.

Five of the strongest branches are operating in South Wales, Leicestershire, Bradford and district, Hull and district, and North Staffs.

In most cases, branches are being formed by the nucleus of the defunct C.E.A. Separate Section membership.

New Officers

The Leicestershire branch has made S. F. Cunningham chairman and national delegate; vice-chairman, W. Mawby; convener-secretary, L. D. Dalby; and treasurer, H. Massey.

The chairman for Hull is J. W. Gill, who is also national delegate, with H. V. Davis, vice-chairman; convener-secretary, E. V. Jordan: and treasurer, S. Dixon. The management committee includes R. Evans, H. W. Clark, G. Stockton, N. Coverdale, and Mr. Campbell.

North Staffs, at which 20 managers attended the inaugural meeting, has made J. Mervyn Yardley its chairman and national delegate; C. Radford is vice-chairman and treasurer; and J Ellis is convener-secretary.

Children Excluded

The exhibition in Rotherham by G.F.D. of "The Invisible Man's Revenge" and "The Mad Ghoul" has been agreed, subject to the exclusion of children.

THE VOICE OF THE MANAGER

To Go on the Air

Leslie C. Holderness, president of the Society of Cinema Managers, is to put the managers' case to B.B.C. "Picture Parade" listeners on April 26.

A S.C.M. spokesman told the KINE. this week that a reply has been received from the B.B.C. director of features, following an official letter of protest sent to the director-general.

The Society is discussing the broadcast with W. R. Fuller, general secretary of the C.E.A., so that its president can also put over the exhibitors' case to the satisfaction of C.E.A. members.

Holderness will see B.B.C. producer Peter Eton this week to discuss the script.

$15.000.000 LOANS FOR LOEW'S

Long-term financing, involving two loans amounting to $15,000,000, have been arranged by Loew's, Inc., to be used as working capital and for general corporate purposes.

The loans are $6,000,000 at 2 per cent. for eight years from the First National Bank of Boston and $9,000,000 in 2.85 per cent. debentures due July 15, 1965.

Eight insurance companies, which already hold outstanding Loew debentures, purchased the new ones.

STUDIO NEWS AND VIEWS

Ealing Units Are Covering the World —British-Australian Production is Ready to Start—Hal Wallis Begins Paramount British Film in May

VISITING Ealing studios these days is like going into one of those ghost towns they used to be so fond of showing in Western thrillers. True, there is production going on, but it is self-effacing, tucked away on a corner of the big stage, and its sound crew are not a little scared of the echoes of the outside wind up among the ventilation shafts and the gantries.

The production is O. H. Cornelius's "It Always Rains on Sunday," directed by Robert Hamer, and it is just enough production to make the visitor wonder where all that activity we hear so much about has gone to. This visitor made inquiries, and found that "Ealing" production these days is as far flung as the outposts of the Empire in a Kipling poem.

Osmond Borrodaile, who has been wandering around the Antarctic getting background material for Charles Frend's "Scott of the Antarctic," is now on his way back—by a route that will carry him to Hollywood, where he will have both his black-and-white and colour negative processed.

Frend himself is in Norway just now in search of other backgrounds, and has just cabled that he has found suitable locales in the northern areas. This is pioneer work, for the film is not due to go into production until the autumn and no cast is as yet lined up.

Charles Chrichton is in Belgium with a full unit, and a second camera unit in addition, making "Against the Wind," a story of the Belgian underground movement and Britain's secret forces in the country. At present located in the Ardennes, the units and a cast headed by Simone Signoret and Jack Warner are enduring the sort of weather that we hope has now left us for another 50 years, but are getting film into the can, nevertheless.

Farther east, Basil Dearden and associate producer Michael Relph are based in Prague in search of locations for "Saraband for Dead Lovers," a story of Koenigsmark and the Hanoverian court, which is to be filmed in Technicolor.

And much farther east still, and very considerably south, in Australia in fact, Eris (Bungy) Williams is clearing the ground for the arrival of Harry Watt, the "Overlanders" boy, who is leaving any minute now to make "Eureka Stockade" there with Chips Rafferty. Watt will take with him Leslie Norman, the Ealing cutter, who was recently promoted to associate producer.

I might, if this were a more sensational journal, have headed these notes "Michael Balcon Covers the World." Instead, I'll be content to say that these transcontinental comings and goings give the measure of the programme of current and future production which Balcon has built up. And the measure, too, of the great strides which British films have made in imaginative scope and choice of subject.

AUSTRALIAN PROJECT

STILL WITHIN the Ealing orbit and still thinking in world-wide terms, I give the news of a long-term plan for Anglo-Australian production which has been decided upon between Arthur Rank and John Davis, Ealing's Major Baker and Michael Balcon and Ken Hall, who is acting on behalf of Norman Rydge, of Australia.

Actively concerned in this is Eric Williams, who has gone on ahead. He will act as general manager of the new set-up, which is based temporarily at the Pagewood and Cinesound studios. He will assist in the re-equipping of these properties, and will generally plan the resumption of production, which will kick off with Harry Watt's above-mentioned "Eureka Stockade."

This will be followed by "Robbery Under Arms," and when production is healthily under way, it is proposed to build new studios and laboratories, to which the new equipment, already available, will be transferred.

This equipment is almost entirely of British manufacture, and includes the latest Gaumont Kalee sound recording apparatus and several Newall cameras.

The Australian unit will be formed of a nucleus of key technicians from this country who, during the first year's programme, will work with Australian technicians and impart to them the most up-to-date European techniques. This done, most of these men will return to England, but any who wish to do so will be encouraged to settle in Australia.

Among those who will be going are Leslie Norman, as already mentioned; Walter "Love on the Dole" Greenwood; Julian Spiro, who is now directing a film in the West Indies, thus carrying on the "far-flung" policy; Charles Woolveridge, art director, and Tom Shenton, make-up specialist.

It's an ambitious and imaginative plan; and I'm sure all British studio workers will wish it all success.

We have heard a great deal about thinking internationally in connection with British film production. Ealing has been taking the international view for some time—and in a practical way, as the above items indicate.

OUTSIDE AND IN *The group above shows some of Gainsborough's location unit at work in Haute Savoie on outdoor scenes for RESCUE. Director Ken Annakin is standing to the left of the camera. Below: Sir Alexander Korda directing Michael Wilding in a close-up scene from the London Films production AN IDEAL HUSBAND at Shepperton. Peggie McClafferty is the continuity girl and Steve Alexander the assistant camera operator*

RAILWAY AT NIGHT

BACK TO Ealing once more for a farewell word. I talked to director Robert Hamer between shots on an interior scene for "It Always Rains on Sunday." He is looking forward with eagerness, not untinged with apprehension, to night scenes which he will soon be shooting on a railway goods siding location down in the East End.

The L.N.E.R. is placing a section of marshalling yard at his disposal, so that his unit can work with the minimum fear of being mown down by midnight expresses. He has also had discussions with traffic superintendents and similar technicians, and found them amazingly understanding of the problems of filming a chase scene across their mazes of metals.

If I can make it I shall be there to see some of these scenes shot, and will then have more to say about the technicalities of getting this most cinematic material in the can.

HE'S HERE AT LAST

DON'T LOOK now, but that man Hal Wallis is here at last. The news that he has arrived on the *Queen Elizabeth* means—and I say this with an assurance that no Paramount official can have felt when the announcement has been made the several previous times—that the Paramount British picture, heralded these last two years, is positively about to go into production.

The picture—just to save you delving into the files—is a screen version of the Joseph Shearing novel "For Her to See" and, incidentally, I wish I had Shearing's income from her present film commitments. It will be made under the title, "So Evil, My Love"; accent it as you like—there are no prizes for a correct solution.

Present forecasts give the opening date of production at Denham as May 12. I wouldn't bet on it—but it will certainly be there or thereabouts. Ann Todd is already here and waiting. Ray Milland and Geraldine Fitzgerald are *en route*, and director Lewis Allen has arrived with Wallis, the producer. There will be a strong supporting cast of British featured players. A gentleman called Leonard Spigelgaff did the screenplay.

REMOVABLE ROOF

AT WELWYN the Boultings proceed carefully and methodically to place on record the tortuous adventures of those Brighton razor gangsters, Dickie Attenborough and William (no longer Billy) Hartnell.

They have a set that would interest most technicians. Not only is it a superb reconstruction of a typical Brighton pub, the "Four Feathers," all scrolled and bevelled glass, and whorled plaster and mahogany, but it has a neatly

STUDIO CRITICISM OF FILM AWARDS— FASHIONS BREAK INTO THE NEWS

panelled roof, sections of which are removable to allow lighting set-ups at any angle from above.

"Brighton Rock" is proceeding reasonably smoothly, with John directing and brother Roy having what he describes as a holiday producing.

SPEAKING OF AWARDS

AT LUNCH discussion turned to the *Daily Mail* film award, which, as was officially stated soon afterwards, has fallen to "Piccadilly Incident," a result not unexpected in some quarters at least

The Boultings, stoutly supported by Attenborough, feel that this result, while it may reflect pure popularity, has nothing to do with quality. This view I have not only heard expressed in other studios, but also among the staff at Welwyn, where "Piccadilly Incident" was made.

All this comment, and some of it has been most outspoken, amounts to the fact that in the studios there is a strong feeling that there should be some kind of award that recognises quality first and foremost as the deciding factor. The general view is that sponsored polls, taken casually among film fans, cannot achieve this objective.

These feelings are worth noting, for they are those of the folk who make the films, the folk who would be honoured and proud if they were associated with a picture that secured a quality award, but are just rather embarrassed otherwise.

It is yet another—and a very strong—argument in favour of the establishment of that British academy which was mooted some time back. The Boultings, I know, are interested in the setting up of some such board, as are several other directors. I hope something will come of it.

HISTORICAL INTERLUDE

RECENTLY this page printed an account of an early back projection feat by Geoffrey Faithfull. We asked the rhetorical question, "Was this the start?"

This query has evoked an interesting reply from Jack Whitehead, of the Denham special effects department. He writes:

"Back projection was employed the way Geoffrey Faithfull used it in "The Third Eye" some time before by U.F.A., of Germany for "Metropolis." Anyway, this would not be considered a B.P. shot; but rather a photographic trick shot, and to-day would be done optically.

"I claim to have done the first big-screen B.P. shot, with Western Electric interlocking of camera and projector, used in a commercial British production in 1930 for Paramount. The picture was "Lily Christine," produced by Water Morosco at B. and D., Elstree.

"In this production we had two long shots of a car travelling along Piccadilly towards Hyde Park Corner using a picture 12 ft. by 10 ft., approximately, on a ground glass screen, and one close shot of Berwick Street. I also shot our first special B.P. plates, or backgrounds, at the Derby at Epsom for another production before the abovementioned, but these 'plates' were only used for experimental tests.

"This information can be confirmed by Wally Dalba, now with London Films, for he was the projectionist on the shots and did much towards their success.

"I am not wishing to belittle Mr. Faithfull's efforts in any way for his job must have been a tough one." Any more comments from the pioneers?

COSTUME COMMISSION

ROBERT Charles Freemantle, 35-year-old London-born ex-policeman and ex-Servicemen, has been appointed costume designer for "Possession," the Edward Dryhurst production and new Tom Walls film.

Freemantle is commissioned to design fifteen costumes for the following stars: Sonia Dresdel, Patricia Burke and Carol Raye. The dress-chart includes afternoon frocks, dinner gowns and day suits. This is the first occasion an unknown London designer has gone straight into film production, and the event precedes Freemantle's first collection now being prepared for summer showing.

This unusual designer studied at the Hammersmith School of Art, finishing at the Slade in 1930. To gain commercial experience he went into advertising and later the theatre, designing stage sets for cine-variety. Feeling that his real metier was in the field of couture designing, he opened a small establishment in Conduit Street and was just becoming known as war broke out.

RIGHT DRESS

THIS appointment, underlining the widening range of British productions' search for new talent in all departments, also stresses the current trend to pay more attention to dressing of British stars.

Certainly, it's about time. In pre-war days I used to wince, although admiringly, at the beautifully acid comments by Cecilia Ager in *Variety* about the gowns of British stars. And when I talked on the subject to Hedda Hopper quite recently, and she told me of the pains taken by Hollywood to gown and groom their stars for specific pictures. I realised what a lot we had to learn on the subject.

Now, apparently, some of our producers have learnt the lesson. After the Dryhurst group, the John Corfield set-up is paying special attention to costuming in "The Milk-White Unicorn," in which Margaret Lockwood will star with Ian Hunter.

It's a modern story and unusual attention is to be paid to Margaret's gowns—to be specially designed for the film—and her hair styles, which will be "created"—using the hairdresser's word—for each outfit. Corfield hopes that this super-dressing will result in a nice fillip to our fashion export trade. A sound notion, for Hollywood has been selling American merchandise and the American way of life for years.

FASHION FOOTNOTE

AS A footnote to all this, the following item reaches me from Shepperton, where Korda's "An Ideal Husband" is now in production. It goes: "Paulette Goddard, who stars as Mrs. Cheveley, with Dorrie Hamilton in charge of her make-up, Hedvig Mjorud her hair stylist, and Cecil Beaton, as dress designer of her exotic period costume, made hairdressing, make-up and costume tests at Shepperton last week." It's a wise girl who takes no chances. Wise British stars, please copy.

MARYLEBONE MACABRE

THE FIRST of six features planned by D. S. Films for 1947-48, "The House of Doctor Belhomme," directed by Digby Smith, began production at Marylebone studios on April 14.

It is an historical drama, based on actual incidents in Paris during the period of the French Revolution. The story is made topical by the recent execution of a Frenchman, a modern Landru.

Doctor Belhomme, a fantastic and diabolical figure, is played by Beresford Egan, who made a success last year as the mad sculptor-husband of Joan Greenwood in "Latin Quarter." Leading lady Mary Stone was juvenile lead in the John Clements Company at the St. James's Theatre last year. She has also been appearing recently in "When the Bough Breaks," for Sydney Box, and "Brighton Rock" for the Boultings.

Here are the main production credits for the film: Producer-director, Digby Smith; production manager, Donald Wynne; camera, Stanley Clinton; continuity, Jean Eckart; art director, James Marchant; editor, Joseph Levine; stills cameraman, Michael Scott; publicity, Raymond Leader; original story and screen play, Oswell Blakeston.

OUTDOOR IN WALES

NORTH WALES appears to be becoming Britain's first favourite location area these days. Two units have chosen it within a few weeks.

The first was D.U.K. Films, for the featurette, "Beyond Price," final shots for which have just been completed at Conway. Produced by C. Williamson, the story has a background provided by the adventures of the mussel and inshore fishermen.

The film, which will be about 3,000 feet in length, has a cast headed by Frederick Allen, one of the six war-time news readers of the B.B.C. George Sykes, manager of that beautiful little kinema, the Palace, Conway, provided facilities for parts of the film to be screened privately.

The other film, "Corridor of Mirrors," which Apollo Films have been making in Paris, where a 12-weeks' shooting schedule has been completed on time.

This first all-British film to be produced in Paris since the war was completed in the Paramount studios, St. Maurice, after its spectacular sets had occupied four large and two medium stages at the Gaumont studios, Buttes-Chaumont, for ten weeks.

After the stars of the picture, Edana Romney and Eric Portman, had spent Easter in London, Rudolph Cartier, in charge of production, left for North Wales, where remaining exterior scenes will be shot under the director, Terence Young, at the tiny railway station at "Roman Bridge" in the Lledr Valley near Betts-y-Coed

ABOUT PEOPLE

Robert MacDermot has been appointed story editor to Production Facilities (Films), Ltd., and **Joyce Briggs** has been appointed assistant story editor. These changes follow the resignation, at her own request, of **Pat Wallace**, who acted as joint story editor with MacDermot.

LEONARD WALLACE.

BEFORE SHOOTING *Director David MacDonald rehearsing Herbert Lorn, scarcely visible on the left, in a scene for Gainsborough's GOOD TIME GIRL. With him are lighting expert Stephen Dade, in spectacles, and first assistant director, Robert Attwool*

Renters Act to Stop Those "Salacious" Film Posters

CONFIRMATION OF 1932 AGREED CODE

THE K.R.S. has acted to stop the spread of what one member described at last week's meeting as "salacious and wholly indecent poster and Press advertising." It has decided to instruct the Publicity Circle of its attitude; to inform Brooke Wilkinson, general secretary to the British Board of Film Censors, of the new policy; and to give W. R. Fuller, general secretary of the C.E.A., a suitable reply to his memorandum which brought the meeting's attention to a criticism of the Public Morality Council made in a letter to the London and Home Counties branch of the C.E.A.

The K.R.S. was reminded by the general secretary, Frank Hill, that in 1932 it had signed an agreement with the Billposters' Association that no illustrated publicity material would be used which depicted any scenes or incidents which did not appear in the censored version of the picture.

Members were unanimous that they must continue to abide by this decision.

The chairman, F. W. Baker, pointed out, however, that in his opinion there were a number of posters which were being exhibited which very definitely did not illustrate incidents from the film.

One member pointed out that the Publicity Circle must realise its obligations to the Industry. It was the duty of the K.R.S. to avoid the storm of public criticism of certain pictures and publicity methods which were at present being made in the U.S. He thought it unfortunate that one picture, boosted by what he described as salacious advertising, had become a box-office success. Members should realise the danger to the Industry as a whole.

Working Hours

There was a long discussion on the problem of adjusting working hours to fall in with the Ministry of Transport's request to stagger hours. It was decided to meet the C.E.A. interests in the Wardour Street area with a view to suggesting to the Holborn Corporation that the film people adopt the hours suggested for the printing trade, namely, 9 to 5.45. Members felt that it would be impossible to expect their staff to arrive at 8.30 and to leave at 5 o'clock.

One member said that his company operated a 37½-hour week. The staff could not arrive until 9 o'clock; if they left at 5 in the afternoon it would mean employing up to 25 more people to get through the work. The company could afford the extra wages, but it could not find office accommodation for them. He pointed out that the company already employed 100 more people than before the war; but that statistics showed that the staff carried out the same amount of work.

Other Matters

The *Sheffield Advertiser* set members a problem: When is a fan magazine not a fan magazine? There was a query as to whether, by K.R.S. rule, members could supply this paper with blocks free of charge. After a copy of the paper had been passed round the conference table members decided that the answer was that they could not. Said one: "It is priced at 6d. and carries six or seven pages of film news. It is not a newspaper."

It was decided to allow members to take a maximum of one page advertising space in the souvenir programme for "The Yearling" première, to be given in aid of the Printers' Corporation Press Fund. Reason for the permission, given by one member: "Odhams Press has shown such good will to the film business during recent months."

It has been decided to discuss with the C.E.A. the possibility of obtaining a "C" licence when the Film Transport Service is nationalised.

A scene from the Archers' Technicolor production, BLACK NARCISSUS, (G.F.D.). Queen Mary will attend the world premiere at the Odeon, Leicester Square, on April 24

IN YOUR OWN WORDS—Letters of the Week

A Manager's Warning—Beware of the Bogy Man

THERE seems to be a tendency, not among the high ups in the business but among the lesser lights, to try to convince managers, all and sundry, that they are a bad lot. I agree that probably there are a few who have neither the ability or energy, but that is no fault of managers in general and we hold no brief for this type, but there are many who do not deserve the ever-increasing expressions of displeasure made by their immediate seniors.

This type of lesser executive, may, under conditions prevailing at some time have been deemed a sucessful manager, but it does not necessarily follow that he has the correct mentality or tact to extract the best from people who have attained the standard by which they are expected to use their own initiative and make decisions.

All too often a very high executive may have a reputation of being very hard and will accept no excuse for failure. This type the lesser executive tries to imitate, forgetting that he has neither the ability, personality, standing or sound judgment that has put the higher ranked person in his job. The result is deplorable. In failing to differentiate between an excuse and a reason he takes the line, "I have spoken," frequently at a later date saying, "forget it." How much better it would have been had there been no reason to "Forget it." Nothing stings like an unfair rebuke, and I could quote scores of them which have been handed out to various managers, resulting in lack of confidence and killing initiative.

Unfortunately, it does not end here. Bearing in mind the vastness of the major circuits it needs no vivid sense of imagination to realise that many wrong impressions may have been created at head office by this type of executive as to the manager's ability, and promotion retarded or job jeopardised.

Help and advice we appreciate, but Bogy Men and lack of understanding will not go hand in hand with co-operation and efficiency.

We know that business is business and that it has no soul, but Tact and Judgment are still essentials in a successful organisation. To continue to be successful, happy co-operation must be secured.

With all respects due to our heads, are we heading towards this? If I may venture an opinion, I would say "Yes," but only in parts.

"STILL KEEN."

Should Programmes Be Sold?

IN a recent issue "The Manager" states "it is not a good thing to sell programmes."

I am afraid I must disagree with that statement. As a manager of over thirty years' experience I have noticed that since there has been a charge for programmes you can rarely see one lying about in the theatre at the close of business, whereas when they were free quite thirty or forty per cent. were left lying about in the auditorium and on circle staircases.

It stands to reason that if a patron buys a programme they will put it in their pocket or bag for future reference.

Surely if theatres and music halls can make a charge for a programme that is useless after that performance, kinemas should be allowed to do the same, particularly as the kinema programme retains its usefulness for at least a month.

It would be interesting to know brother managers' experiences on this subject.

BERNARD DE SOLLA.
Manager.

Ritz,
Leyton, Essex.

Alan Ladd and Dorothy Lamour are co-starred in WILD HARVEST, to be Trade shown by Paramount on April 22, at the Private Theatre at 10.30 a.m. and 2.30 p.m.

NEW RENTING ADDRESSES

A new office for handling all Carlton, Piccadilly and Ambassador films has been opened at 57, Oswald Street, Glasgow, with W. White and Mr. Austin in charge. Telephone is Central 6962.

John Bruce is handling Renown pictures from his new address at 101, St. Vincent Street, Glasgow. Telephone: Central 5980.

I'll be Yours

WALTER CATLETT
FRANKLIN PANGBORN
WILLIAM BROOKS

Produced by
FELIX JACKSON
Associate Producer
HOWARD CHRISTIE

Directed by
WILLIAM A. SEITER

Adapted by FELIX JACKSON from the Screen Play "The Good Fairy" by Preston Sturges

TRADE SHOW:
STUDIO ONE, Oxford Street
Wednesday, April 23
at 10.30 a.m.

A UNIVERSAL-INTERNATIONAL PICTURE • GENERAL FILM DISTRIBUTORS LTD.

Book "THIS MODERN AGE" The British Monthly Film Review

RENOWN PICTURES *presents*

THREE FIRST-CLASS ACTION FEATURES

TOPS IN THRILLS—COMEDY—STARS!

A Great Starring Combination—ACADEMY AWARD Winner JAMES DUNN, & FRANCES GIFFORD, bombshell from "The Arnelo Affair" in an outstanding comedy-thriller!

AN AVALANCHE OF THRILLS & COMEDY!

"HOLD THAT WOMAN!"

Starring James DUNN and Frances GIFFORD

with

DAVE O'BRIEN
GEORGE DOUGLAS
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MARJORIE REYNOLDS—Sensation of "Dixie"—in a great dramatic hit!

The Strange Drama of a Girl's Fight Against her Past!

MARJORIE REYNOLDS

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KENNETH HARLAN — WARD McTAGGART

in

SECRET EVIDENCE

Two big stars & the screen's most famous dog in an action-packed adventure drama!

Dynamic Action in the Great Outdoors!

"MARKED MEN"

Starring *Warren* HULL · *Isobel* JEWELL

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The Week in Scotland

"BEST FILM BRAINS THIS SIDE OF THE ATLANTIC"

Forsyth Hardy Tells Schools Conference

BRITAIN'S challenge to Hollywood was discussed by Forsyth Hardy, deputy director of the Scottish Information Office, in an address last week to an Easter conference for schools in Edinburgh.

Hollywood, he said, was becoming increasingly sensitive about the challenge represented by recent British progress. The British challenge was primarily one of quality rather than of quantity, and until more high-grade British films were produced there would be no real alarm in Hollywood that its hold on the world market was being menaced.

The leading film brains were at present on this side of the Atlantic, and some recent British films could compare with the finest of the world's studios to-day.

Television is Five Years Away

Television will probably not be developed in Scotland for five years yet, according to A. Bogie, senior lecturer of Leith Nautical College.

Even in England before the war only 18,500 out of a possible 8,000,000 listeners took out television licences. There was much less chance of a scattered 4,000,000 population in Scotland maintaining a separate system and it seemed logical to believe that it would be at the tail end of the development process.

The main listening potential in Scotland lay in the central industrial area and around Dundee and Aberdeen.

The B.B.C. would develop from London to Birmingham and then to Grantham, Leeds and Tyneside. He visualised a complete service for Scotland fed by, perhaps, a stage from Newcastle and with transmitters at Glasgow, Edinburgh, Dundee and Aberdeen as the final shape of Scottish television.

Tayside Kinema Reopens

The Picture House, Tayport, Fife, gutted by fire in June, 1946, has just reopened. It is one of the J. B. Milne Theatres circuit, and the new manager is Mr. Wright, late of the Palace, Rosyth.

The whole of the vestibule has been reconstructed, and a stadium-type balcony installed. The kinema provides accommodation for 450 and all new seats were supplied by Patersons, of Glasgow.

T. Graham Salmon's New Job

T. Graham Salmon, hon secretary of the Edinburgh section of the C.E.A., has been appointed secretary of the Society of Scottish Artists.

B. G. Purcell, manager, greeting the Mayor and Mayoress of Newport, when they attended the reopening of the Tredegar Hall, Newport. Among the guests were Lord and Lady Raglan, the Chief Constable, and other civic leaders

CANON OPENS THE CAPITOL, CORK

Luxury 1,300-Seater

THE Capitol, Cork, was opened on Easter Saturday by the Administrator of the Cathedral in Cork City, Very Rev. Canon O'Keefe.

The theatre is owned by Capitol and Allied Cinemas, Dublin, and has seating accommodation for 1,300. Lighting, projection and sound equipment installed are all Western Electric.

The opening film was "Monsieur Beaucaire" (Paramount), and the proceeds from the first two days' showings were donated to the building fund of St. Augustine's Church, which is practically opposite the Capitol.

The kinema, which is luxuriously fitted throughout, has a bigger percentage of high price seats than other Cork theatres, and with its luxury restaurant hopes to gain a prestige patronage.

The Capitol breaks new ground in Cork by changing programmes on Fridays as is the practice in Dublin.

SEAT PRICES MAY GO UP

—In Canada

Toronto and Ottawa kinemas may be charging more for seats if the Famous Players company decides to do so. A new scale, worked out by the company's kinema executives, indicates a three or five cents rise on most seats.

This trend in Canada is contrary to the current trend in the U.S., where prices are being reduced in some areas.

Disturbances Upset Indian Business

According to a survey of conditions in India there has been a considerable recession of business.

The drop in box-office takings in the 57 key cities of India is estimated at 50 per cent. lower than 1945-46.

Disturbances in many parts of the country since August, 1946, have dealt a serious blow to kinema receipts.

Gross revenue for the 12 months ended March 31 is not expected to exceed Rs. 6 crores, as against roughly Rs. 12 crores last year.

Another Council in the Role of Dictator to the Trade

MOLD IN NORTH WALES WANTS PRICES REDUCED AND CONTINUOUS SHOWS

THE latest attempt to dictate bans and prices comes from Mold (North Wales), where the Council has passed a resolution requesting the discontinuance of once-nightly performances at the Savoy and the substitution of continuous shows and also asking for a reduction in charges of admission.

Last month the Manchester Watch Committee appointed a sub-committee to consider asking licensees to abandon continuous performances in favour of two houses a night.

During the debate at Mold three members of the Council disclosed their interest in the Mold Picture Palace Company, and left the council chamber without taking any part in the discussion.

Coun. Wilson said the seats at the Savoy were sixpence dearer than anywhere else. He had heard complaints for a long time both as regards prices of admission and times of performances, it being stated that the latter were the same to-day as they had been for the last 20 years! The public had no option but to go for the 7.30 evening performance and come out at ten. In neighbouring towns, where they had continuous performances commencing at 5.30 p.m., anyone could go when they wanted, and there was no doubt many wanted to go earlier than 7.30 and come out earlier.

The resolution was seconded by Councillor Harrison, but was opposed by Councillor R. Talon Jones, who said that whilst he might be favourably disposed to some of the sentiments expressed, he could not see what the council could do about it. It was a suggestion which ought to come from the public, if anybody, and not from the Council, he contended.

The resolution was carried by five votes to two.

PLEBISCITE FOR NEW KINEMA

Liverpool Site

PARAMOUNT Estates (Liverpool), Ltd., Huyton, Liverpool, have in hand a scheme for the erection of a kinema on a site near the junction of Childwall Lane and Fairfield Avenue.

Residents have been circularised inviting them to express on an enclosed stamped addressed postcard their approval or objection to the proposal.

Bowery Boys Coming to London

"The Bowery Boys," the team of boys seen in Monogram features released by Pathe, are to visit London this mid-summer to make "The Bowery Boys in London."

Leo Gorcey, Huntz Hall and the other Bowery Boys will be brought to England by producer Jan Grippo to make the entire picture.

Wolfe as N.S.S. Treasurer

Joseph A. Wolfe, comptroller of National Screen Service, has been elected treasurer. He joined N.S.S. in 1944 as chief accountant and was previously connected with the U.S. Treasury Department.

ON THE S.O. FRONTS

Four More Victories—Leicester Poll Fixed for April 24

BOURNEMOUTH.—Poll, April 10. In favour, 24,957; against, 8,378.

BRIERLEY HILL.—Poll was to be held April 14.

DARLINGTON.—Town's meeting fixed for Thursday, April 24. The Darlington Sunday Cinemas Association has been formed with the following officers: Chairman, L. Lewis; secretary, N. G. Cox; treasurer, A. E. Dawson; publicity, Selwyn Taylor; transport, C. K. Simpson.

DUDLEY.—Town clerk is reporting on the procedure to be followed to debate Sunday opening.

HARROGATE.—Poll. In favour, 6,655; against, 4,022.

LEICESTER.—Poll fixed for April 24.

LIVERPOOL.—Public meeting to be held on April 30.

MARKET HARBOROUGH.—Town's meeting April 10. In favour, 214; against, 54. Free Church Council said it did not anticipate making demands for a poll.

PENYBONT (GLAM).—Council meeting voted 12 to 9 in favour of applying for draft Order.

PETERBOROUGH.—Town's meeting, April 9. In favour, 281; against, 188. Poll is probable.

WALLSEND.—Town's meeting to be held on Monday, April 21. The Wallsend Sunday Cinemas Association has been formed with the following officers: Chairman, L. Lewis; treasurer, H. Morland; secretary, W. Thorburn; publicity, Selwyn Taylor, and transport, D. Turnbull.

WOLVERTON (BUCKS).—Poll. In favour, 2,474; against, 1,761.

A SYDNEY BOX PRODUCTION

IN TECHNICOLOR

Michael Redgrave

Jean Kent Joan Greenwood

and Richard Attenborough

(BY ARRANGEMENT WITH THE BOULTING BROTHERS)

the man within

RIEL and SYDNEY BOX
GRAHAM GREENE

s L. Sullivan,
onald Shiner,
il Sydney,
Jeayes.

WLES

GFD

TE YOUR PROGRAMME WITH
S MODERN AGE"
ish Monthly Film Review

The LION'S ROAR

Contributed each week by Leo of Metro-Goldwyn-Mayer.

Up the *banners!*

* * *

This is an age of bans, vetoes, prohibitions, restrictions and interferences.

* * *

So I suppose one should not be surprised that the latest desire of some of our *banners* is to injunct certain subjects from being used as film material.

* * *

EXAMPLE ONE. Letters appear in the papers suggesting that illnesses like tuberculosis should be banned from the screen.

* * *

They might just as well suggest that we abolish war (painful to all who have suffered through it—and who hasn't?), love and marriage (painful to star-crossed sweethearts, neglected wives, henpecked husbands, etc.), and particularly death (an unpleasant but inescapable prospect for all of us) as themes in literature, the theatre and the cinema.

* * *

They forget that, since the early Greek dramatists sought by their art to evoke "pity and terror," suffering, both physical and mental, has been the raw material of drama.

* * *

They forget, too, that suffering ennobles and inspires far more often than it degrades.

* * *

By this I am not suggesting, of course, that all pictures should be tragic, serious or even realistic.

* * *

In the great, all-embracing art of the cinema, catering for hundreds of millions of people in scores of lands, there is room and need for everything.

* * *

For comedy, fantasy, farce, music, spectacle, reality, drama, melodrama, mystery, romance, tragedy—in fact all the things that go to make up life.

* * *

The sensational success of "THE OTHER LOVE" for three weeks in the West End's biggest and most popular cinema proves once again that the public is not afraid of an unhappy ending, especially when it has an inspirational quality about it, and such acting as Barbara Stanwyck and David Niven give it.

* * *

EXAMPLE TWO. One of the trade paper reviewers—of all people!—would apparently like to ban the atom bomb as a matter for film treatment.

* * *

This again is a subject, perhaps the biggest in the world just now, which could no more be ignored by the screen than could life, love, war or death.

And I am very proud that my people have dealt with it first, and made from it an engrossing, thrilling, memorable piece of entertainment in "THE BEGINNING OR THE END."

THIS WEEK'S TRADE SHOWS

Young love, and not so young love!

Above, Van Johnson and June Allyson in "HIGH BARBAREE," a tale of high adventure and romance on a new "Shangri-la"—an Eden-like tropic island, complete with everything, including the snake—from the magic pens of Charles Nordhoff and James Hall, authors of "MUTINY ON THE BOUNTY."

Below, Groucho Marx sizzles with passion for Esther Muir, in the very welcome re-presentation of that classic of Marxian clowning, "A DAY AT THE RACES."

Make no mistake. This is great entertainment—for everybody—as well as being of immense topical interest.

* * *

I have been particularly struck by the number of women who have told me how they enjoyed every minute of this picture, because it is the *human* story behind the factual story of the first atom bomb.

* * *

On the moral problems it suggests, there will be a storm of controversy; and business at the Empire, and subsequently throughout the country, will be tremendous.

* * *

EXAMPLE THREE. Tom O'Brien, M.P., mentioned in a speech on Sunday, and dealt with faithfully, a third bunch of *banners*.

* * *

Said Mr. O'Brien, "British filmgoers must pay America an average of £60 a week for each cinema. A lot want to stop this money going to America.

"If they succeed, it will mean that thousands of cinema employees may be thrown out of work; and more gloom, boredom and depression for millions of workers."

* * *

Postscript. My London headquarters have just arranged a new addition to the wonderfully successful re-presentations of great past successes, many of which—as exhibitors all over the country can testify—not only compete with the business they did on original release, but on occasions actually beat it.

* * *

This one is "THE EARL OF CHICAGO," Robert Montgomery's memorable study of a lord of the gangsters, which many people rate as his finest performance.

* * *

Trade show in my private theatre next Wednesday at 10.30 a.m.

* * *

Which reminds me that "A TALE OF TWO CITIES" is starting its new career with a list of bookings which must be something like a record for any re-presentation.

* * *

Exhibitors everywhere have decided that it is a "far, far better thing" to book the greatest of all Dickens films!

-Leo

New Films at a Glance

Title and Renter.	R.T. and Certificate.	Stars.	Remarks.	Box-Office Angle.
Beginning or the End, The (M-G-M)—U.S.	112 min. (U)	Brian Donlevy, ... Robert Walker, Audrey Totter	Marathon atomic bomb melodrama embroidered with conventional romance. Facts obviously authentic, but novelty values thin.	Ticklish general booking (C).
Fear in the Night (Paramount)—U.S.	72 min. (A)	Paul Kelly, ... De Forrest Kelley, Kay Scott	Suspenseful, out-of-the-rut romantic crime melodrama turning on an hypnotist's victim. Story holding, direction resourceful and climax exciting.	Good thriller (NC).
Hold that Woman ... (Renown)—U.S.	64 min. (A)	James Dunn, ... Frances Gifford, George Douglas.	Comedy drama with gangster trimmings. Originally reviewed in "Kine." Jan. 16, 1941.	Acceptable revival for the masses (C).
Humoresque ... ... (Warner)—U.S.	123 min. (A)	Joan Crawford, ... John Garfield, Oscar Levant.	Lavishly mounted musical melodrama based on Fanny Hurst's best-seller. Sentiment hard, but characterisation good and musical interludes superbly recorded.	Outstanding general booking (C).
Marked Men ... ... (Renown)—U.S.	64 min. (A)	Warren Hull, ... Isabel Jewel, Paul Bryan.	Gangster melodrama with colourful desert background. Original "Kine." review November 21, 1940.	Good reissue for the masses (C).
†Michigan Kid, The (G.F.D.) —U.S.	70 min. (U)	Jon Hall, ... Victor McLaglen, Rita Johnson	Half-pint western, based on Rex Beach's novel and photographed in Cinecolor. Story erratic, but action fast, cast good and scenery impressive.	Fair average Cinecolor second (CC).
Nora Prentiss ... ... (Warner)—U.S.	111 min. (A)	Ann Sheridan, ... Kent Smith, Bruce Bennett.	Strong sex melodrama set in convincing atmosphere and with obvious feminine appeal. Acting, staging, direction and dialogue first rate.	Very good general booking (NC).
Royal Flush ... ... (Warner)—U.S.	90 min. (U)	Dennis Morgan, ... Jack Carson, Joan Leslie.	Extravagant romantic comedy drama with very minor political repercussions. Star values main booking angle.	Moderate double bill (CC).
Secret Evidence ... (Renown)—U.S.	64 min. (A)	Marjorie Reynolds, Charles Quigley, Ward McTaggart	Emotional romantic melodrama. Original "Kine" review April 24, 1941.	Useful second for average halls (NC).
Stallion Road ... ... (Warner)—U.S.	95 min. (A)	Ronald Reagan, ... Alexis Smith, Zachary Scott.	Refreshing though uneven comedy melodrama set in fine scenery. Ending fantastic, but characterisation good, dialogue smart and equine intervention delightful.	Very good general booking (CC).

(CC) Excellent for Children. (C) Suitable for Children. (NC) Not for Children.
† In Colour.

Reviews for Showmen

NORA PRENTISS

Warner. American (A). Directed by Vincent Sherman. Featuring Ann Sheridan, Kent Smith and Bruce Bennett. 10,008 *feet. Release not fixed.*

STRONG and compelling sex melodrama, set in convincing atmosphere and liberally endowed with feminine appeal. Briefly, it's about a punctilious, very much married general practitioner who suddenly takes a giant stride from the "straight and narrow" and finds himself in an inescapable morass. Exceedingly well acted, cleverly written and skilfully directed, it is gripping entertainment—easily Ann Sheridan's best picture, to say nothing of Kent Smith's. Very good general booking.

Story.—Richard Talbot, quiet, unimaginative, hardworking practitioner, has a matter-of-fact wife, Lucy, and two young children, Gregory and Bonita. One night, Nora Prentiss, a beautiful torch-singer, is slightly injured outside Talbot's San Francisco consulting room. Her high spirits and vitality cause Talbot to fall in love with her. Their clandestine meetings become increasingly difficult and, try as he will, Talbot lacks the courage to break with Lucy and his children. Suddenly, a patient of similar age and stature staggers into Talbot's office and expires of heart failure. Talbot sees the obvious solution to his problem and takes it. Changing identity papers with the dead man, he stages a car-wreck in which the supposed body of Talbot is burned beyond recognition. He then goes with Nora to New York, but lets her think that he has made a clean break with his family. Inevitably, his past catches up with him and, by a strange trick of fate, finds himself arrested for his own murder. He is convicted and goes to the chair, rather than tell the truth and bring shame on his dependants.

Acting.—Ann Sheridan gives a sincere, moving and vital portrayal as the more sinned against than sinning Nora, Kent Smith contributes a subtle study as Talbot, and Rosemary de Camp is very true to type as the matter-of-fact Lucy.

Production.—The plot works out extremely well, and the ending, despite its serial-like highlights, strikes an effective note of irony. There is feeling for the wayward hero and the unholy yet innocent object of his affections, and this is exploited in circumstances that furnish arresting drama without serious disruption of the moral code. Both sexes are certain to find its stern interplay of character both exciting and instructive. First-rate theatre, it's exceedingly well breeched in the box-office sense.

Points of Appeal.—Arresting and ingenious story, very good characterisation, powerful moral, obvious feminine angle, intriguing title and box-office stars.

THE BEGINNING OR THE END

M-G-M. American (U). Directed by Norman Taurog. Featuring Brian Donlevy, Robert Walker and Audrey Totter. 10,062 *feet. Release June 9, 1947.*

MARATHON atomic bomb melodrama, loosely embroidered with conventional, not to say novelettish, romance. Most of its facts are undoubtedly correct, but, although the bomb was the joint achievement of international scientists, the film not unnaturally concentrates on American endeavour. What with its bias and very technical approach, we can't see it creating much of a furore here. It's anything but a woman's picture. Ticklish general booking.

Story. — Dr. Vannevar Bush, famous physicist, is informed by a number of American, British and European scientists, gathered together in America, that an atomic bomb is a distinct possibility. He then seeks an interview with the late President Roosevelt who, remembering Pearl Harbour, orders the scientists to go ahead. Major General Leslie R. Groves, U.S. brass-hat, is made head of the "Top Secret" organisation and a giant plant is laid down at Oak Ridge, Tennessee. Soon the bomb is an accomplished fact and trials in New Mexico exceed all expectation. During all this, Colonel Jeff Nixon, Groves' aide, and Matt Cochran, a sensitive young scientist, pal up. Matt's conscience is uneasy, but Jeff

REVIEWS—*continued*

slowly assures him that the bomb is all for the best. Just before the zero hour fixed for the historic raid on Hiroshima, Matt receives deadly ultra-violet ray burns. He dies within 24 hours, but before he passes out he writes a letter to his young wife, Anne, now with child. After the successful assault on Hiroshima, Matt's platitudinous epistle is read to Anne by Jeff at the foot of Lincoln's statue.

Acting.—Brian Donlevy is a forthright Groves, but Robert Walker and Tom Drake are much too schoolboyish as Jeff and Matt. Beverly Tyler is a sympathetic Anne, but the best supporting cameo comes from Godfrey Tearle, as the late President Roosevelt.

Production.—A copy of the film has, according to a preface, been buried in a time capsule for the benefit of posterity 500 years hence. The gesture is well meaning, but, all the same, we can't help feeling that its makers have taken their handywork too seriously. Its description of the destructive powers of the atomic bomb, although thorough, has already been covered by the documentaries and newsreels. Further information is, of course, withheld for security reasons. There is little more to be said, except that its sentimental and romantic excesses fail perceptibly to widen the film's box-office field.

Points of Appeal.—Story authenticity, newsreel spectacle, stars and provocative title.

STALLION ROAD

Warner. American (A). Directed by James V. Kern. Featuring Ronald Reagan, Alexis Smith and Zachary Scott. 8,704 *feet. Release not fixed.*

REFRESHING though slightly uneven triangle comedy melodrama, set in California. Its first half is wonderfully exhilarating—the dialogue is crisp and the equine thrills are superbly framed—but it falls back on some phoney clichés towards the finish. Naturally, this pulls it down a bit, but happily the talent and charm of Alexis Smith, who has never looked better nor been better cast, prevent any serious diminution of its otherwise bright box-office prospects. Very good general and family entertainment.

Story.—Steve Purcell, cynical novelist, is the guest of his old friend, Larry Hanrahan, skilled veterinarian and owner of Stallion Road, a famous horse-breeding establishment in California. Larry is being pursued by Daisy, flighty wife of Ben Otis, a stodgy dairy farmer, but his own choice is Rory Teller, a pretty and determined ranchowner. Steve sees trouble ahead when Larry allows Daisy to jump his own horse against Rory's mare at the local show and his vision proves correct. He then catches Rory on the rebound, but just before their wedding there is an outbreak of anthrax. In curing the animals, Larry is himself infected and his life endangered. Rory rushes to his side, and, believe it or not, persuades him to inject himself with the horse serum. Needless to say, he survives and marries Rory. Steve, always a good loser, decides to use the "copy" in his next book.

Acting.—Alexis Smith looks delightful, rides like the devil and acts with real feeling as outdoor girl Rory. Ronald Reagan is a manly Larry and Zachary Scott is just right as man-of-the-world Steve. There is also a good performance by Joan Chandler, as Rory's young and inquiring sister.

Production.—The picture is beautifully mounted and the many verbal sallies between romantic rivals, Larry and Steve, are effectively punctuated with delightful scenes of riding and jumping, but the entertainment ceases to be adult as soon as the anthrax epidemic is introduced. The idea of a "vet" saving himself with horse serum certainly wants some swallowing. There is, however, so much that is good in the film that all but the hypercritical will, we feel sure, forgive its hasty plunge into the novelettish. Scenically, it is a definite triumph.

Points of Appeal.—Smart and homely story, superb scenery, very good characterisation, good horsemanship, smart dialogue and impressive cast.

THE MICHIGAN KID

General F.D.-Universal. American (U). Photographed in Cinecolor. Directed by Ray Taylor. Featuring Jon Hall, Victor McLaglen and Rita Johnson. 6,255 *feet. Release not fixed.*

HALF-PINT period outdoor comedy melodrama, based on Rex Beach's well-known novel and photographed in Cinecolor. It roughly tells how a forthright ex-cavalryman forestalls a plot to rob a spirited young girl of her rightful inheritance. Star values are liberal, but an imposing cast fails fully to compensate for jerky continuity. Its many spectacular rough and tumbles should, however, get it over with the masses and youngsters. Fair average Cinecolor second.

Story.—Jim Rowan, better known as "The Michigan Kid," retires from the U.S. Cavalry to take over a ranch in Arizona. While journeying home, his stagecoach is held up and another passenger, an elderly frontiersman, is mortally wounded. Before the old man dies he asks Jim to take his watch and other valuables to his motherless daughter Sue. Jim carries out his mission, but Curley, ruthless head of the hold-up gang, believes that Sue possesses the key to hidden treasure and determines to get it. Jim immediately sides with the victimised Sue and calls on his old Army comrades for help. They speedily rally round and Curley and his mob are promptly put where they belong. Wedding bells ring out for Jim and Sue as the curtain drops.

Acting.—Rita Johnson shows plenty of fight as Sue, and Victor McLaglen looks the part of tough gang-leader Curley, but Jon Hall is a somewhat flabby Jim. The rest are on the beam.

Production.—The plot not only moves in fits and starts, but mostly in circles, and that's the main snag. Still, Cinecolor brings some glamour to its exuberant gyrations and the "U" certificate is an additional asset. It'll do, even if its cast isn't flattered.

Points of Appeal.—Fast action, strong cast, good scenery and "U" certificate.

ROYAL FLUSH

Warner. American (U). Directed by David Butler. Featuring Dennis Morgan, Jack Carson and Joan Leslie. 8,114 *feet. Release not fixed.*

EXTRAVAGANT romantic comedy drama, or rather, flight of political fancy, gingerly turning on the rivalry of a handsome Balkan prince and a tough yet big-hearted taxi-driver for a dizzy manicurist. Its cross-sections are obviously introduced to boost the American way of life, but the overall impression is too syrupy and artless to thrill other than the very unsophisticated. Star values are the only thing that count. Moderate double bill.

Story.—Prince Henry of the Balkans visits the United States with his aide, Count Oswald, to study conditions and meet his favourite film star. He soon tires of formal receptions and slips away and mingles with the common herd. This brings him in contact with Buzz Williams, a breezy taxi-driver. He stays with Buzz's married sister, Nan, and her eight-year-old daughter, Peggy, and eventually becomes Buzz's rival for Connie Reed, a flighty manicurist. The two come to blows and as a result Henry is recognised and promptly escorted back to his palatial hotel suite. Peggy soon brings Henry and Buzz together and their reunion takes place at a time fixed for Henry's broadcast to his people. Buzz gets on the air by mistake and becomes a nation-wide champion of democracy. His speech costs Henry his throne and the former prince finishes up as a travelling salesman. He meets the Bacall at the fadeout, but unluckily for him she is with her tough husband, Humphrey Bogart!

Acting.—Dennis Morgan is a good-looking Henry, Jack Carson registers as the breezy, tub-thumping Buzz, and Joan Leslie and S. Z. Sakall get by as Connie and Oswald. All the players do their best.

Production.—The Americans are proud of their country and their economy and nobody can blame them for that, but propaganda soaked in saccharine is hard tack for outsiders to take. The speech that earns Buzz the approbation of the President and the plaudits of the crowd has to be heard to be believed. And that's by no means the only unintentional joke. The Lauren Bacall incident is not bad, but one bright touch in 90 minutes is, to use the idiom of the film, poor percentage. Well-intentioned but alien, it is unlikely to do much outside of the States. That's taking a generous and princely view!

Points of Appeal.—Cast, staging, clean, if not clever, humour, and "U" certificate.

HUMORESQUE

Warner. American (A). Directed by Jean Negulesco. Featuring Joan Crawford, John Garfield and Oscar Levant. 11,199 *feet. Release not fixed.*

LAVISHLY mounted musical melodrama, the second screen version of Fanny Hurst's money-spinner. It covers the romance of a churlish but brilliant slum-born violinist and a society dipsomaniac. There is, perhaps, a trifle more gin than bitters in its composition, but the superb acting of Joan Crawford, as the alcoholic "heroine," the excellent piano-playing and clowning of Oscar Levant, and flawless violin doubling help considerably to flavour its brew to popular taste. A music-lover's as well as a woman's picture, it should repeat box-office history. Outstanding general booking.

Story.—Paul Boray, son of a New York delicatessen store proprietor, has a gift for music. His forte is the violin, and Sig Jeffers, his piano-playing pal, introduces him to Helen Wright, a three-times married society dipsomaniac. Helen takes to Paul, and, after launching him on his career, falls in love with him. Her patient husband, Victor, agrees to divorce her, but Mrs. Moray, Paul's mother, doesn't approve. Following a successful concert tour, Helen suddenly realises that Paul's only love is his music and that he is completely unfitted for matrimony. She falls back on the bottle and finally walks from her palatial beach-side home to her death in the sea.

Acting.—Joan Crawford does a fine job as the inhibited, hard-drinking Helen. John Garfield, brilliantly doubled by concert violinist Isaac Stern, is adequate in the ticklish rôle of Paul, and Oscar Levant plays the piano delightfully and gags marvellously as Sig. The supporting characters are particularly well etched.

Production.—The film, which is beautifully staged and recorded, introduces a number of human domestic scenes in between its long bouts of drinking and large lashings of high-class music; these, together with Oscar Levant's polished fooling, provide much-needed story warmth. The one criticism of the film is that its leading characters are completely unsympathetic. This fault apart—and showmanlike presentation does much to preserve emotional balance—it is generous and exciting entertainment. The original film came out round about 1920, but that is, of course, far too long ago for us to draw comparisons. Nevertheless, we doubt if it was better. Its star values were certainly no greater.

Points of Appeal.—Best-seller story, good acting, fine music, obvious feminine angle and big star and title values.

FEAR IN THE NIGHT

Paramount. American (A). Directed by Maxwell Shayne. Featuring Paul Kelly, De Forrest Kelley and Kay Scott. 6,500 *feet. Release not fixed.*

SUSPENSEFUL, out-of-the-rut romantic crime melodrama, illustrating the grisly predicament of a hypnotist's victim, wrongly suspected of murder. De Forrest Kelley, a

REVIEWS—continued on page 22A

A.B.C. DEFEATS G.-B. AT GOLF

The Game

ON Sunday members of the A.B.C. Golfing Circle had, as their guests at the Leatherhead Club, golfers from Gaumont-British and G.-B. associated companies.

Thanks to preliminary work by the respective secretaries, Billie Tyne, of A.B.C., and Sydney Inman, of Gaumont-British, the 30 contestants were well matched, and some very close games resulted. The outcome was a win for A.B.C. by nine games to six, with two halved. After a snack lunch, friendly foursomes were made up. The company then left for the café at the Rembrandt, Ewell, where both teams and guests sat down to dinner.

J. H. McDonald, secretary of A.B.C., as chairman, kept the whole occasion on a friendly and informal basis. The toast of "Our Guests" was proposed by S. K. Lewis in a bright, humorous speech, and responded to by F. W. MacMurray, head of G.-B. Works Department, and C. H. Russ, who, speaking on behalf of the directors of G.-B., expressed the hope that this inter-circuit sports meeting would be the forerunner of many.

A.B.C.

J. W. Wishart ½, I. A. Robb (1 up) 1, H. G. Inglis 0, D. Shave (5/3) 1, R. Salisbury 0, Wm. McInally (5/4) 1, L. Lapthorn 0, S. R. Simpson (5/4) 1, J. H. McDonald (4/3) 1, V. N. Dean (4/3) 1, J. Beresford (2/1) 1, W. H. McDonald 0, V. Lee (2/1) 1, G. C. H. Dicker ½, G. Hughes 0.—Total, 9.

Gaumont-British.

W. Salt ½, J. White 0, T. White (1 up) 1, S. Beecham 0, F. W. Winckles (5/4) 1, A. Archer 0, H. Ashworth (2/1) 1, E. E. Brock 0, H. C. Hewitt 0, S. Gustard 0, W. Cave 0, E. W. Bourne (3/2) 1, Jay White 0, S. M. Inman ½, H. R. A. De Yong (6/4) 1.—Total, 6.

The Players

Above is the A.B.C. team. Seated, B. Tyne, J. H. McDonald, W. McInally. Standing, J. Beresford, R. Salisbury, S. R. Simpson, G. Hughes, D. Shave (captain), V. Lee, H. G. Inglis, V. N. Dean, W. H. McDonald, J. W. Wishart, L. Lapthorn, G. C. H. Dicker, I. A. Robb

To the left is the G-B. team. Front row: J. White, F. W. MacMurray (capt.), F. W. Winckles. Back row: S. M. Inman, W. Salt, —. Carrington (res.), S. Beecham, H. R. A. De Yong, S. Gustard, E. E. Brock, H. C. Hewitt, T. White, A. Archer, H. Ashworth, E. W. Bourne, W. Cave, Jay White

REVIEWS—*continued from page 22*

newcomer to the screen, does a neat job as the nerve-wrecked hero, haunted by a vivid and unpleasantly realistic "dream" in which he kills a man, and both direction and camera-work are above average. Intelligent yet at the same time exuberant macabre, it should hold the attention of the majority of picturegoers. Good thriller.

Story.—Vince Grayson, a sensitive young man, dreams that he has killed a man with a steel bore during a fight in an octagonal mirrored room. When he awakens he is grasping a torn-off button and an odd-shaped key and has thumb-marks on his throat. Terrified, he tells his nightmare to Cliff Harlan, his police officer brother-in-law, but he dismisses it as poppycock. Later, Vince, Cliff and his wife Lil and Betty, Vince's girl friend, shelter from a storm in a lonely mansion. Vince appears to know his way around, and when Cliff learns that a murder was committed in the place a few days before, he begins to suspect Vince. However, further evidence leads to Mr. Belnap, a hypnotist, and in the end Cliff proves that Belnap hypnotised Vince and used him to dispose of his wife's lover.

Acting.—De Forrest Kelley meets all the many exacting emotional demands as Vince, Paul Kelly never puts a foot wrong as police chief Cliff, and Robert Emmett Keane does his stuff as hypnotist Belnap. Ann Doran and Kay Scott are agreeable passengers as Lil and Betty.

Production.—Fundamentally, the play is robust murder mystery, but for once artistic directorial and camera touches take the place of time-honoured cliches. Pathology, represented by its study and anatomy of fear, provides a stimulating and thoughtful background for its rugged surface action and vital characterisation does the rest. It quietly holds from first to last and ends with a heck of a motor chase. Many more ambitious thrillers have proved much less effective.

Points of Appeal.—Unusual and holding story, good characterisation, resourceful direction, slap-up finale and intriguing title.

REISSUES

HOLD THAT WOMAN

Renown. American. Directed by Sherman Scott. Featuring James Dunn, Frances Gifford and George Douglas. 5,821 feet. Release not fixed.

COMEDY drama with gangster trimmings, describing the hilarious adventure of an ambitious young debt collector. He is assigned to regain a radio set from a blonde who is a stooge for a gang of jewel thieves. Unknown to him, the radio cabinet conceals valuable gems stolen from a film star, and the thieves soon get on his trail. Complications pile up, but after a thrilling car chase he captures the entire gang and receives a handsome reward for the stolen jewels. Although the plot is rather untidy, there are several thrills, some delightful comedy situations, and the acting is, on the whole, consistent. The film, which was reviewed in KINE., January 16, 1941, should prove a satisfactory attraction for mass and industrial entertainment.

Points of Appeal.—Popular cast, exciting climax and sincere acting.

MARKED MEN

Renown. American. Directed by Sherman Scott. Featuring Warren Hull, Isabel Jewel and Paul Bryan. 5,781 feet. Release not fixed.

GANGSTER melodrama, telling how an escaped convict pays his debt to the people who framed him. The highlight of the film is the prison break and the long trek of the prisoners over the Arizona desert, where all but one man dies of either thirst or violence. Warren Hull plays the lead as the escaped convict and Isabel Jewel makes an appealing heroine. It was originally reviewed in KINE. November 21, 1940. We described it as "Good two-feature programme booking. . . . Good characterisation consolidates its confident bid for mass and industrial approbation." That opinion still applies. A good revival for the industrial element.

Points of Appeal.—Good title, violent action, realistic atmosphere and feminine angle.

SECRET EVIDENCE

Renown. American (A). Directed by William Nigh. Featuring Marjorie Reynolds, Charles Quigley and Ward McTaggart. 5,714 feet. Release not fixed.

ROMANTIC melodrama with an ingenious court climax. When David Harrison is promoted to assistant district attorney his secretary, Linda Wilson, agrees to marry him. Their plans are upset by the reappearance of Alan Baxter, a released criminal and Linda's ex-fiancé, who refuses to disassociate himself from her. A previous criminal associate wounds Baxter and Linda's brother is accused through circumstantial evidence. David is forced to prosecute, but outwits Baxter in a courtroom scene which the original KINE. review of April 24, 1941, described as "Slickly acted, the tense yet satisfactory climax determines its appeal."

Points of Appeal.—Title and feminine angle.

SHORTS

WARNER

DESI ARNAZ AND ORCHESTRA. American (U). 912 feet. Release not fixed.—Sophisticated Melody Master production. The successful stage and screen personality leads his newly-formed unit into the delights of rhythmic rumbas.

COLORADO TROUT. American (U). 942 feet. Release not fixed.—Fishing amid the colourful beauty of the Colorado Rockies.

SLAPSIE MAXIES. American (U). 1,468 feet. Release not fixed.—A reissue with ex-champ Maxie Rosenbloom staking a puny waiter against a fistic cyclone. The usual accidental knock-out ensues.

FLOP GOES THE WEASEL. American (U). 712 feet. Release not fixed.—Technicolor cartoon of crazy capers with the young chicken outwitting the villainous weasel.

BRUGES. British (U). 1,449 feet. Release not fixed.—A tour of the historic city also includes an extensive and popularly described study of 13th century architecture.

SO YOU THINK YOU'RE A NERVOUS WRECK? American (U). 984 feet. Release not fixed.—Joe MacDoakes is cured of his nervous inferiority complex. Becoming a forceful type, he earns his reward, plus a prison sentence.

Financial Facts and Figures *by V. J. BURTT*

PARAMOUNT SET RECORD EARNING FIGURE

Featureless Kinema Share Market

PARAMOUNT has established a record earning figure with its 1946 profit estimated at 44,040,000 dollars. In 1945 the company earned 17,952,432 dollars. That's not all: the figures for the 14 weeks ending January 4 this year are 10,163,000 dollars compared with the 4,111,000 dollar earnings for the corresponding 1945 quarter.

In the City

In common with the rest of markets, kinema shares were distinctly listless prior to the Budget statement, but have since shown more animation.

African Theatres are up 1s. 3d. at £7 5/16. British and Dominion ordinary 3d. at 21s. 6d., the 5½ per cent. pref. 9d. at 23s. 6d., Odeon Props. 4½ per cent. pref. 2s. at 23s. 6d., Odeon Theatres ordinary 6d. at 47s., P.C.T. "A" pref. 9d. at 34s. 6d., Stoll 6d. at 22s. 3d., and Twentieth Century ordinary 6d. at 4s.

Among the debentures, an outstanding feature was a jump of £2½ to £106½ in Odeon Properties 4 per cent. debentures. General Theatres 3½ per cent. debentures were 10s. down at £99, and G.B. 3½ per cent. debentures were also 10s. lower at £104.

A.B.P.C. 5s. ordinary were 3d. easier at 26s. 6d., A.P.P.H. 1s. 3d. down at 42s. 6d., and Capital and Provincial News Theatres 3d. easier at 16s. Moss Empires fell 1s. 3d. to 41s. 3d.

New Companies

Anchor Films, Ltd.—Registered March 31. Capital, £1,000 in £1 shares. The subscribers (each with one share) are: G. C. Middleton-Trimm, F.A.I.A., and Mark Rubens, certified accountant, both of Cromwell House, 134-6, Cromwell Road, S.W.7. The first directors are to be appointed by the subscribers. Secretary: G. C. Middleton-Trimm. Registered office: Cromwell House, 134-6, Cromwell Road, S.W.7.

Plantaganet Films, Ltd.—Registered April 1. Capital, £1,000 in £1 shares. Film producers, etc. The subscribers (each with one share) are: G. C. Middleton-Trimm, accountant; and Mark Rubens, accountant, both of Cromwell House, 134-6, Cromwell Road, S.W.7. The first directors are to be appointed by the subscribers. Registered office: Cromwell House, 134-6, Cromwell Road, S.W.7.

Western Productions, Ltd.—Registered April 1. Capital, £1,000 in £1 shares. Objects: To carry on the business of proprietors and managers of kinemas, theatres, music halls, etc. The directors are: Wilfred Wensley, 5, St. George's Terrace, Middleway, Taunton (director of Spiller and Webber, Ltd.); Geo. Webber, Parsonage Lane, Kingston, nr. Taunton (director of same company); Fdk. H. Hardy, The Bungalow, Upottery, nr. Honiton; and Hubert J. Hurford, "Moorcroft," Northfield Road, Minehead. Solicitor: H. J. Hurford, Minehead. Registered office: 14, Hammet Street, Taunton, Som.

Wheeler and Salisbury, Ltd.—Registered April 2. Capital, £2,000 in 1,500 ordinary and 500 preference shares of £1 each. Objects: To carry on the business of theatre and kinema proprietors. The directors are: Cyril J. Wheeler, Geoffrey B. Salisbury and Thomas L. Gardner (chairman of Yardley and Co., Ltd.), all of Flat 14, 19-21, Chesham Street, S.W.1. Registered office: 45-6, Chandos Place, W.C.2.

Vanguard Film Productions, Ltd.—Registered March 18. Capital, £100 in £1 shares. Solicitors: Stanley Jarrett and Co., Shaftesbury Avenue, W.1.

F.C. Film Productions, Ltd.—Registered March 20. Capital, £100 in £1 shares. Secretary: F. Sykes. Registered office: 74, Old Compton Street, W.1.

Electrovox, Ltd.—Registered March 20. Capital, £1,000 in £1 shares. Objects: To carry on business of manufacturers of and dealers in gramophones, wireless sets and sound-making, reproducing and amplifying instruments, film-producing apparatus, etc. The directors are: Maurice Elvey (permanent) and Mrs. Sylvia Elvey, both of "Orchards," Summerhill Lane, Haywards Heath, Sussex.

Tempo Laboratories, Ltd.—Registered March 21. Capital, £1,000 in £1 shares. Objects: To carry on the business of processors of films, etc. The directors are: Kenneth C. Boles, Clay Castle, Hazelbury Plucknett, Crewkerne, Som.; Geo. E. Miller, Unity Lane, Misterton, Som. Registered office: 4, Unity Lane, Misterton, Som.

Silverwood Bros., Ltd. — Registered March 21. Capital, £1,000 in £1 shares. Objects: To acquire the business of kinema proprietors carried on by D. A. and Alice M. Kirby at 169, Bradford Road, Tingley, nr. Wakefield, and at the Picture House, Streethouse, nr. Wakefield. The permanent directors are: Haydn G. Silverwood, Holmdene, Ryhill, nr. Wakefield; and Cyril W. Silverwood, Dunroamin, Carlton Lane, Royston, nr. Barnsley. Solicitors: Bury and Walkers, Barnsley. Registered office: The Empire, Ryhill, nr. Wakefield.

Paramount British employees in Hollywood. Cecil B. DeMille showing them round the set of his production "Unconquered." Left to right: Ashley Bate, head salesman, London branch; Nellie Nisbet, Liverpool branch head booker; Alice Holt, assistant office manager, Cardiff branch; Cecil B. DeMille; Thomas Ledger, Newcastle branch manager; Dave Gilpin, South of England branch supervisor; Clifford Cox, Newcastle head salesman

Korda Probe for South African Production Facilities

by J. HANSON, "Kine." Correspondent

A REPRESENTATIVE of the Korda organisation—Lieut.-Col. A. V. Stevenson, has arrived in South Africa to arrange for studio space and survey distribution facilities in connection with a South African production which Sir Alex has long contemplated.

The budget of the film, which will be in Technicolor, will be around £250,000. It will be based upon a South African historical theme.

Three members of a Gaumont British film unit, A. Singer, B. Stafford and D. Carse, making a documentary of ships under sail, had a narrow escape when the vessel on which they were travelling from Sweden to Cape Town encountered exceptionally heavy weather in a storm which lasted 15 days, during which she lost practically all her canvas. Whether there was any time for camera work to record one of the epic stories of the sea has not been divulged.

Shooting on African Film Productions' latest Afrikaans film, "Simon Beyers," has been completed at Killarney, Johannesburg. The picture deals with the days of Simon van der Stel, the second Governor of the Cape, and stars Pierre de Wet and Pikkie Uys.

British Film's Success

British films continue to enjoy a sweeping success in South Africa's kinemas. Gainsborough's "Caravan" has been doing hold-over business, in spite of the severe panning it received at the hands of some of our "arty" critics. "They Were Sisters" is also doing extremely well. The theme of "Beware of Pity" (Two Cities) is rather heavy for South African consumption, but, nevertheless, this film is drawing better than average business. All three films are released on African Theatres circuit.

The joint statement on the alliance of the Schlesinger and Rank interests formally released this month in England and South Africa, merely confirms in greater detail the preliminary announcement made in the KINE. some time ago.

SHARE MARKET BAROMETER

	1946 High.	1946 Low.	Latest.	Change.
African Theatres Ord.	£6¾	£5¾	£7 5/16	+ 1/3
Assoc. Brit. Corpn. 5/- Ord.	30/10½	20/-	26/6	— -/3
" " 6% Pref.	32/6	25/3	28/-	—
" " 4½% Pre.-Pf.	25/4½	22/1½	23/9	—
A.P.P.H. Ord.	46/3	28/-	42/6	— 1/3
Brit. & Dom. Films (12/-)	27/3	17/4½	21/6	+ -/3
" " 5½% Pref.	23/4½	20/-	23/6	+ -/9
Brit. Lion 7½% Pref. (10/-)	17/1½	12/3	15/-	—
" " Ord.	6/10½	5/6	5/10½	— -/1½
Brit. Lion Studios Ord.	6/6	3/10½	5/-	—
" " 6% Pref.	26/-	24/6	20/-	—
" " 5% Notes	£100½	£98½	£90	—
" " 4% Debs.	£102½	£98½	£97	—
Capital Prov. News (5/-)	20/6	12/-	16/-	— -/3
Cine Television "B" Ord.	6/7½	2/6	3/1½	—
Dufay-Chromex Ord. (2/-)	6/3	3/7½	5/-	+ -/1½
Gaumont British Ord. (10/-)	28/10½	21/3	25/6	—
" " "A" Ord. (15/-)	18/6½	12/-	12/6	— -/3
" " 5½% 1st Pref.	28/10½	21/3	25/9	— -/3
" " 3½% Debs.	£109½	£100	£104	—10/-
General Theatres Prefd. (6/8)	28/6	12/6½	27/6	—
" " 3½% Debs.	£105½	£102½	£99	—10/-
Granada Theatres 1st Pref.	22/9	19/-	21/-	+ -/3
Kinemas Ord. (5/-)	12/7½	10/-	12/9	—
London & District (5/-)	8/6	8/9	—	—
Mde. Tussaud Def. (1/-)	7/9	4/0½	5/9	+ -/3
" " Prefd. Ord.	30/3	22/6	25/9	— -/3
Moss Empires Ord.	48/-	40/-	41/3	— 1/3
" " Cum. Pref.	25/3	23/-	25/-	—
" " 3½% Deb.	£105	£103	£104	—
Odeon Assortd. 4½% Pref.	—	—	21/6	—
" " 3½% Debs.	—	—	£100	—
Odeon Props. 4½% Pref.	25/3	21/-	23/6	+ 2/-
" " 3½% Debs.	£109	£98	£103½	—10/-
" " 4% Debs.	£108½	£101½	£106½	+ £2½
Odeon Theatres Ord. (5/-)	53/1½	38/9	47/-	+ -/6
" " 6% Pref.	30/6	25/9	28/6	+ -/3
" " 5% Debs.	£107½	£100	£102½	—
P.C.T. 10% Cum. Pref.	41/10½	36/9	37/6	—
" 7½% "A" Pref.	33/0	30/7½	34/6	+ -/9
" 7½% "B" Pref.	33/9	31/-	34/-	+ -/3
" Construction 7% Pref.	33/3	28/3	31/-	—
Scophony (5/-)	16/-	6/6	7/9	+ -/3
Stoll Theatres Corpn.	24/9	17/9	22/3	+ -/6
Twentieth Cent. Ord. (5/-)	5/1½	3/-	4/-	+ -/6
" " 6% Pref. (10/-)	12/3	7/6	10/9	—
United Entertainments Ord. (5/-)	11/11½	10/3	11/-	+ -/3

Newcastle Ban on Children's Morning Performances

WATCH COMMITTEE'S SAFETY FIRST MEASURE A SURPRISE BLOW

Loretta Young and Joseph Cotton are co-starred in the romantic comedy-drama THE FARMER'S DAUGHTER, to be Trade shown by RKO-Radio on Thursday, April 24, at Studio One, at 10.30 a.m.

IN contradiction of "inside" assurances, Newcastle Watch Committee has banned Saturday forenoon children's matinées in the downtown kinemas of the city. Members say they have no concern other than the safety of children.

Three kinemas are immediately affected: Haymarket and Pavilion (A.B.C.), and Essoldo (Sheckman). Total attendances have been round about 6,000. All three front on to busy arteries of the city and, of course, conclude performances at one of the busiest hours of a badly traffic-ridden city.

It is not to be disputed that the children add to the congestion, and tend to occupy tramcar and bus space when it is in urgent adult demand. But, on the safety issue, the vital fact persists that no child has been injured. Road safety lessons are given during the shows, and children are encouraged to practise the rules by awards.

Sol. Sheckman and L. Lewis (A.B.C. area supervisor) expressed astonishment when informed of the committee's decision. In view of the fact that such shows are run in London and other big centres, where the traffic congestion is, at least, as serious as in Newcastle, they find the ban inexplicable.

The Mayor of Gateshead, where there apparently is no intention of imposing a similar ban, said: "It is true the children may have to cross and recross busy streets on their way to and from the kinemas, but it seems the lesser evil. If they are not in the kinemas they are playing in the streets the whole of the time." The matter will be raised at the next meeting of the Northern branch C.E.A.

"INCIDENT" WINS FILM AWARD

"Daily Mail" Poll

"PICCADILLY Incident," the Herbert Wilcox picture played by A.B.C., has won the *Daily Mail* National Film Award, with "The Wicked Lady" and "The Seventh Veil" as runners up. The poll, which resulted in filmgoers sending in 2,204,539 votes (about a twelfth of Britain's total weekly audience), has placed James Mason and Margaret Lockwood as the two most popular stars. These two artists won a Silver Star last year.

There were 44 films which qualified for the annual contest.

Votes for Anna Neagle, second popular female star, fell little short of the Lockwood figure of 166,024.

The awards are to be presented by Lord and Lady Rothermere at the Dorchester Hotel on Tuesday, April 29.

Here is the detailed result:

Leading Films: (1) "Piccadilly Incident," (2) "The Wicked Lady," (3) "The Seventh Veil," (4) "The Captive Heart," (5) "Brief Encounter," (6) "The Rake's Progress," (7) "Caravan," (8) "Theirs is the Glory," (9) "The Magic Bow," (10) "The Overlanders."

Leading Actors: James Mason, Michael Wilding, Stewart Granger, Rex Harrison, Michael Redgrave, Eric Portman, Trevor Howard, Sir Ralph Richardson, Roger Livesey, and Robert Donat. **Leading Actresses**: Margaret Lockwood, Anna Neagle, Ann Todd, Phyllis Calvert, Celia Johnson, Patricia Roc, Jean Kent, Deborah Kerr, Vivian Leigh and Lilli Palmer.

POLICE SAY BUY 16-mm. COPIES

The Central Advisory Committee on Police Recruitment and Training recommends in a report to be submitted on Thursday to the council of the Association of Municipal Corporations that sufficient copies of existing 16-mm. training films be purchased for various police training centres, and that 16-mm. sound projectors be borrowed in cases where the centres' 16-mm. silent machines could not be used.

The committee does not consider it financially advisable to produce police training films.

OLDHAM CINE-REP

The Oldham Repertory Cinema Club or "Cine-Rep," as it is known locally, will start functioning at the Cosy, Bridge Street, owned by Shaw's Amusements, Ltd., on Tuesday, April 15.

Clifford Brown is secretary of Cine Rep, which is affiliated to the British Film Institute and to the Federation of English and Welsh Film Societies.

Hull Corporation Planning Committee has approved the building line in Ferensway for the new kinema to be erected by Hull Cinemas, Ltd.

Warren Douglas, Adele Mara and Will Wright in THE INNER CIRCLE, to be Trade shown by British Lion on Tuesday, April 22, at the Hammer Theatre, at 2.30 p.m.

CINEMATURIANS' PROPOSALS TO ADMIT ASSOCIATES

Procedure for New Branches

PROPOSALS will be considered at the extraordinary general meeting of the Society of Cinematurians to be held at Manchester on Friday, April 18, to extend membership to embrace associates.

Qualification for full membership calls for ten years' active association with the kinematograph Trade prior to the date of application.

An associate member, who need only have been associated with the Trade for five years, is admitted upon the same terms and conditions as an ordinary member, but shall not have any power to vote at any meetings of the society, nor shall he be eligible for nomination in any election of the society.

Formation of Branches

A definition of the relationship between branches and general council was decided upon.

It is proposed that unless the general council otherwise determines, a branch shall consist of not less than 20 members and that it shall be competent for five members to make application to the general council to authorise the formation of a branch in an area where a branch does not exist at the date of application. Each branch shall be entitled to one delegate in respect of every 20 members or part thereof.

Financial Obligations

Except that they shall remit to the society the proportion of entrance fees and subscriptions as laid down in the rules, Manchester and Liverpool branches will retain all funds in their hands at the date upon which the rules come into force.

It is provided that each branch shall have local autonomy on all matters relating to its own affairs so long as they are consistent with the rules of the society and the decisions of the general council.

Liverpool Meeting

Liverpool branch, Society of Cinematurians, has arranged for Coun. R. R. Bailey, chairman of the Liverpool Watch Committee, to give an address at the next luncheon meeting at Reece's Restaurant, Liverpool, on April 25.

Exhibitor members will have the opportunity of hearing about little-understood aspects of the work of the Watch Committee.

Cinematurians for Birmingham?

An effort is about to be made to establish an organisation for Birmingham and the surrounding districts on the lines of the Society of Cinematurians.

The suggestion comes chiefly from the renting side of the Industry in the Midlands, and manager W. R. Guilbert, of G.F.D., 43, Horse Fair, Birmingham, is the initiator of the idea.

With a view to arranging an inaugural meeting in the near future he asks all members of the local Trade interested in fostering social gatherings among themselves to communicate with him.

The Danger of Queues

The Edmonton Labour Party has called attention to the danger to pedestrians, etc., due to large queues at the Edmonton Empire. The Corporation Safety Committee decided to ask the management to show a screen appeal requesting patrons standing in the queue to allow passers-by free passage and thus obviate the possibility of serious accidents.

The licence of the Windsor, Deane Street, Bolton, has been transferred from F. G. Donaldson to W. Henry Smith.

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THE BERNSTEIN QUESTIONNAIRE—continued

They Tell Us—A Scientific Analysis of the Film Public's Likes and Dislikes

29 per cent.; 5, historical, 28 per cent.; 6, music (classical), 20 per cent.; 7, love, 18 per cent.; 8, crime, 11 per cent.; 9, dramas, 8 per cent.; 10, comedies, 7 per cent.; 11, adventure, 3 per cent.

It was decided not to include war films because it was felt that after the war the vote, whichever way it went, would not be objective and, therefore, would be misleading. Classical music and full-length cartoons were included for the first time. It was also felt that crime stories deserved to be separated from adventure, which usually implies an "open-air" type of story.

The most notable features are the rise of drama to first place and the decline of swing musicals.

Cartoons Popular

What kinds of short films do you like best?

Eight categories were provided. We give the first three only in each instance.

Persons saying "Like very much": 1, Cartoons, 50 per cent.; 2, news magazines, 49 per cent.; 3, travel, 48 per cent.

Persons saying "Dislike": 1, Social developments, 37 per cent.; 2, science, 35 per cent.; 3, musicals, 20 per cent.

While cartoons and travel films have maintained their popularity, animal life has risen above science. The strength of the dislike for science and social developments is comparable with that for horror films in the previous question.

How do you feel about the inclusion of short advertising films in the programme?

Like, 11 per cent.; don't mind, 48 per cent.; dislike, 40 per cent.; don't know, 1 per cent.

In 1937 the question was: Do you object to short advertising films?

Yes, 53 per cent.; No, 47 per cent.

Official Flashes

How do you feel about the short Government films on matters of public interest (e.g., food flashes, health measures, etc.)?

Like, 27 per cent.; don't mind, 53 per cent.; dislike, 19 per cent.; don't know, 1 per cent.

This question was not asked in previous questionnaires. Here, again, indifference is the most prominent attitude, but approval is more marked than disapproval. This is contrary to the generally expressed exhibitor view, which has for some time been against this kind of item.

Does the fact that a film is in colour make an extra reason for: Going to it or staying away from it?

For going, 80 per cent.; for staying away, 3 per cent.; don't know, 17 per cent.

The question was rephrased in the current questionnaire so as to determine not merely feelings about colour films, but how far these feelings actually affect kinema-going. The replies indicate a much more favourable reaction to colour than 10 years ago, no doubt largely as a consequence of improved technical quality.

Do you think British films have, since 1939, "Got better," "Got worse" or "Not changed"?

Got better, 96 per cent.; got worse, 1 per cent.; not changed, 3 per cent.

Do you think that American films have, since 1939, "Got better," "Got worse" or "Not changed"?

Got better, 26 per cent.; got worse, 18 per cent.; not changed, 56 per cent.

This question was not asked in previous questionnaires.

What, in your opinion, are the good and bad points of each?

Patrons were asked to put "good" or "bad" opposite six given factors in film-making, viz.—Acting (stars), choice of story, way story is told, dialogue, acting (small parts), technical side.

The results reflect favourably on British films. Thus approval of choice of story is more than 50 per cent. stronger in the case of British films than in the case of American. Moreover, the dissatisfaction with American stories extends to more than one half of the replies, and also applies to American dialogue, so often praised by film critics for its realism and humour.

Newsreels "Fair"

What is your opinion of the newsreels issued since the war ended?

Good, 41 per cent.; fair, 49 per cent.; poor, 8 per cent.; don't know, 2 per cent.

This question was not asked in previous questionnaires.

Who is your favourite film director, if any?

Answers placed the directors in the following order of popularity: 1, Alfred Hitchcock; 2, Herbert Wilcox; 3, Leo McCarey; 4, Anthony Asquith; 5, Sir Alexander Korda; 6, David Lean; 7, Noel Coward; 8, Gabriel Pascal; 9, Orson Welles; 10, Frank Capra; 11, Michael Powell; 12, Compton Bennett.

British directors take eight of the first 12 places. Twenty per cent. of patrons who named a director at all chose Hitchcock. Capra's low position is doubtless due to his absence from Hollywood on war service. As in previous years, a large proportion of those replying named producers.

What length kinema programme suits you best, providing the price is the same?

We give the 1934 results for comparison.

1946-47: 2 hours, 2 per cent.; 2½ hours, 14 per cent.; 3 hours, 68 per cent.; 3½ hours, 15 per cent.; don't know, 1 per cent.

1934: 2 hours, 1 per cent.; 2½ hours, 6 per cent.; 3 hours, 50 per cent.; 3½ hours, 34 per cent.; 4 hours, 9 per cent.

Three hours remains the most popular length, but the emphasis has become nearly one-third greater, demand for other programme lengths being much reduced.

What is the earliest time which would suit you for the start of the last complete performance?

6.30 p.m., 9 per cent.; 6.45 p.m., 6 per cent.; 7 p.m., 24 per cent.; 7.15 p.m., 19 per cent.; 7.30 p.m., 25 per cent.; 7.45 p.m., 7 per cent.; 8 p.m., 10 per cent.

The number of persons not replying to this question was less than 1 per cent.

The results are surprising as they do not follow the usual pattern of a maximum vote for one particular time, with declining demand for times on either side.

Double Bill Favoured

What kind of programme do you prefer?

One long film, newsreel, short and organ solo, 20 per cent.; two features, newsreel and short, 46 per cent.; two features, newsreel and organ solo, 34 per cent.; don't know, less than 1 per cent.

This question was designed to elicit two kinds of information: Do people prefer single- or double-feature programmes, and, if the latter, do they want an organ solo, if it means doing without a short film in order to include it?

The results show that a heavy majority want double features, while those who prefer a short film outnumber those who want an organ solo by 50 per cent. Compared with previous years the demand for double features continues unabated.

In 1934 patrons were also asked: Do you like an organ solo in the programme? Eighty-five per cent. answered "yes" and 15 per cent. "no." Unless there has been a marked change of feeling about organs, this suggests that only about one-third are prepared to sacrifice a film to have them.

Shopping for Films

If you go to the kinema once a month or more often, which of the following statements best describes your normal kinema-going habits?

Here are the alternatives and the voting:

Always go to a particular kinema whatever the film, 15 per cent.; always go to a particular kinema, but only when I think I will like the film, 21 per cent.; go to kinemas regularly, choosing the one with the best film, 49 per cent.; only go to kinemas for particular films, 21 per cent.

The figures add up to more than 100 per cent. because some people ticked more than one alternative. Persons not replying numbered less than 1 per cent.

There is apparently a hard core of regular kinemagoers whatever the programme offered, while at the other end of the scale there is a floating population which is only brought to the kinema by films which exercise a special appeal. This floating population numbers one in five of all those filling in the questionnaire.

If you always go to a particular kinema, is it because you think it "Has the best films?" "Is the easiest to get to?" "Is the most comfortable?"

Has the best films, 66.4 per cent.; is the easiest to get to, 15.1 per cent.; is the most comfortable, 31.7 per cent.

The figures add up to more than 100 per cent. because some people ticked more than one alternative.

Do you regularly listen to the B.B.C. film criticisms?

Yes, 69 per cent.; No, 31 per cent.

If so, do you find them a good or bad guide?

Good, 23 per cent.; moderate, 69 per cent.; bad, 7 per cent.; no reply, 1 per cent.

Only the first question was asked in 1937. The replies were: Yes, 41.5 per cent.; No, 58.5 per cent. The proportion of listeners has risen by 66 per cent. since 1937.

Regularity of Attendances

How often, on the average, do you go to kinemas at this time of the year? (Mid-winter.)

Replies were: More than twice a week, 24 per cent.; twice a week, 40 per cent.; once a week, 29 per cent.; once a fortnight, 5 per cent.; once a month, 2 per cent.; less than once a month (less than 1 per cent.).

In interpreting these figures, it must be borne in mind that a questionnaire distributed over a two-week period naturally intercepts more of the frequent than of the infrequent attenders.

Have you any ideas for the improvement of kinema entertainment and management generally?

A count was made of some of the most frequently made suggestions. These are here arranged in order of frequency: Provide cover for queues; ban young children; have contests, competitions, etc.; stage shows; fewer organ shows; more organ shows; no smoking; more leg-space; complaints about theatre staff talking; have intervals between performances; warmer theatres; better ventilation; show more British films; introduce bookable seats; complaints about draughts; sell ice-cream; don't sell ice-cream; reduce admission prices; stop usherettes flashing their torches; put cast at end of film; control chattering among patrons; put lights at end of each row; have more questionnaires; put clock where it can be seen; don't show two films of same type; show French films; instal crèche or nursery; don't let trailers oversell films.

There were no suggestions from 17 per cent. of those who filled in forms.

KINE SERVICE SECTION

TECHNICAL • MANAGEMENT • SHOWMANSHIP

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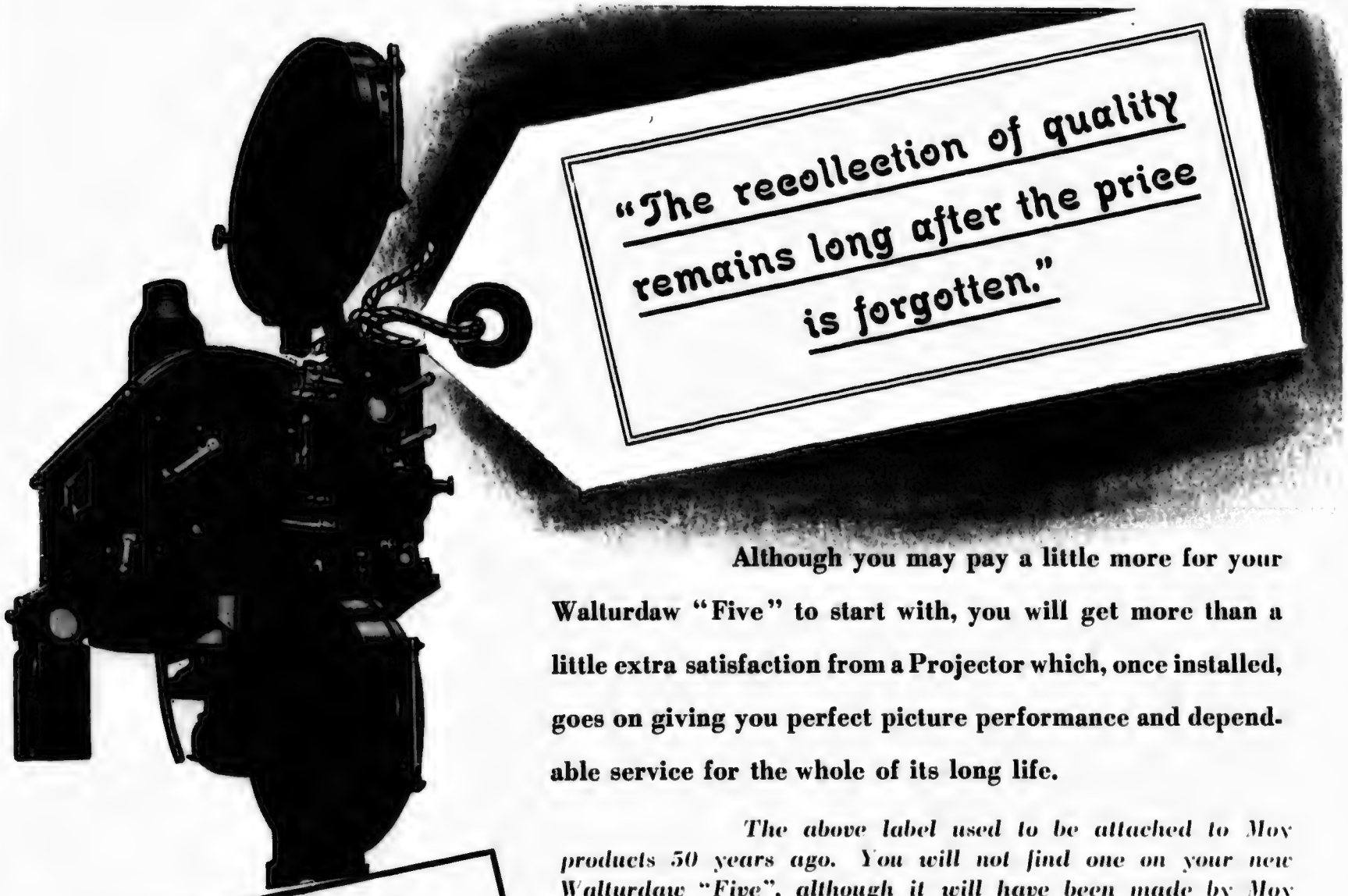

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MANAGEMENT

by THE MANAGER

Blackpool Staffs Have the Right "Get Together" Spirit

OWN SOCIAL ORGANISATION SETS AN EXAMPLE

THE staffs of four Blackpool kinemas have formed their own social organisation. I attribute great importance to this apparently unimportant item of Trade news. Managers, projectionists, cashiers, usherettes are all represented on the committee; I shall await with considerable interest further news of this experiment.

Some of the circuits have sports clubs, and in most areas we have had democratic committees for specific events such as C.T.B.F. and dances. This, however, unless my interpretation is wrong, suggests a far more permanent means of "getting together."

If I have any regrets, it is that London is not the venue of this experimental Trade social organisation, with central premises in the West End. Doormen might find that supervisors can be quite good snooker players, and informal chats among directors, managers, foremen and projectionists over friendly mugs of beer would create a tremendous amount of good will in the Trade.

In addition, administration chiefs might pick up a lot of wrinkles that could be well applied to their businesses. Further, it would take the edge off the bitter rivalries that too often exist between competitive kinemas, without detracting from the individual efforts to get one over on the opposition. These are a tradition in the Industry, provided they are carried out fairly and without malice.

Queueing

AN acquaintance of mine who does a considerable amount of inside queueing had rather harassing consequences until he hit on quite a neat way of solving that particular problem. He queues them in the usual way, but if they tend to wander or go in the café he lets them go—so long as they don't wander too far, or break his queueing regulations. He instructs waiting patrons to have their tickets easily accessible, and to note the ticket number. When seats are vacated, he pages for the necessary patrons by calling out in sequence the ticket numbers. Years ago I used cloakroom tickets for a similar purpose, but they're not so easily come by. He tells me his scheme works fine.

Queueing will always be a headache, particularly as, once the theatre is full, patrons assume that the most expensive seats will become available first. As we managers know, the reverse is often the case. There are lots of schemes, and your guess is as good as mine.

Queueing is a subject of considerable importance. St. Helens is the latest authority to press for the elimination of queueing. I doubt whether it can ever be done away with, but by pooling our ideas we might evolve a pattern that will impress customers and authorities alike with its fairness.

Priority in Maintenance

AT this anxious time, when dilapidations, replacements and improvements predominate in the minds of managers, the query is not so much "What shall we do?"—rather it is "What can we do?" Supplies of everything are so restricted; labour is so scarce and unskilled. The most important memorandum on our desks is the "Jobs to be done" reminder list, and the most important feature of that list is the order of priority, the relative importance of all the varied items on our plates.

Many years ago, the chairman of my company, a wealthy and sagacious old Northerner who had never sunk a ha'penny in a losing project in his life, laid down some rules about that. He was a lawyer with most of his money in hotels and pubs. He came into our business suspiciously and furtively, but expecting a good return on his money just the same. His views are interesting, and I have always attributed great importance to them. Here they are, sage, impartial and materialistic. "First impressions are the most lasting. I never stop at a hotel with dirty curtains. Keep your front clean and tidy. Whatever you must neglect, look to your entrance foyer, your paybox and, most important of all, your lavatories. You must run punctually to timetable—nothing annoys a patron more than to come at the advertised time to find the show has been on for ten minutes. Don't trouble to explain away a bad show, apologise for it."

These are the main points in the creed of a man who knew little about our business, and who left a quarter of a million pounds; quite a proportion of which came out of kinemas.

Projectionists

I MAKE no apology for climbing back on my hobby-horse about projectionists. Each week I get more and more worried about our future in that department. I know it's the projectionist's responsibility to put on a good show, but it's the manager's privilege to take the can back for a bad one.

The young fellows who were called up are returning to jobs that look like hovering around four or five pounds a week for an interminable period. I have lost two seconds in as many months because the future looked so far away. Local authorities demand a minimum age of 18 in charge of a box, and the youngsters we have been using are called up at 17½. What a dangerous gap I foresee! We must have more and more women in training, surely that is the answer. No, perhaps it's only part of the answer. We should be able to offer some real prizes to the chaps who make good—four-figure jobs are not beyond the compass of this Industry.

We might evolve a scheme of training men discharged from the Forces, paying them a living wage. The Government might help in that direction, but whatever action is taken, let us start by pulling the wool from over our eyes, and examine the future of technical service with anxious and critical minds. Remember, the one department in which we cannot improvise is the operating box. Incidentally, is any effort being made to teach the many new assistant managers and trainees operating?

Exploitation

A FEW months ago, a young friend of mine got a job as exploiteer with a major renting house. In course of conversation he dismayed me by saying that many managers gave him little or no help in putting a picture over. Get this quite straight, the lad wasn't vindictive about it, only curious. He is progressive, well educated, and the sort of person one can believe. I asked if he had any views about the reason for this lack of co-operation. The answer came back in a flash: "Lack of interest, and laziness, I should think, although in some cases so many superiors had to be consulted that it wasn't worth his while troubling."

This is a very severe criticism of managers, and even although it obviously applies to only a few, it is a good thing to bring it out in the open. The enthusiastic, imaginative manager hails a renter's exploiteer with a whoop of joy. He is offered full-time assistance, expert knowledge of the picture to be exploited, and still more important, a short cut to the publicity chief of the renting house, and the chance of "winning" quite a lot of extra publicity material.

Manual exploitation assistance is no new departure in showmanship, but renters are becoming increasingly conscious of its value. We must use it to the best possible advantage, by co-operating in every way. By co-operating, I mean working, not talking. Do not discourage the exploitation man by assuming that when he arrives in your town the advertising of the film concerned is his own private pigeon.

West End Advertising

WHILE we're on the subject of advertising, I would like to talk about a visit I paid to the West End of London. With a couple of hours to spare, I had a look at the fascia publicity on all the pre-release houses.

Analysing my impressions, I found that the theatres concerned fell, without qualification, into one of two categories. The first consisted of kinemas adopting the typically American marquee "motif." Scarcely one square foot of uncovered frontage, no colour bar, and bold, gaunt lettering. The rival houses had quiet, symmetrical, artistic publicity, unobtrusively using colour with subdued blending. In some instances the scheme was rounded off with flowers and shrubs as part of the scheme.

Which school of thought pulls most money into the till? Perhaps I'm biased, but I am all for dignity in advertising, particularly in the West End. The first type of houses whimsically reminded me of West End "spivs" trying to sell black-market German watches.

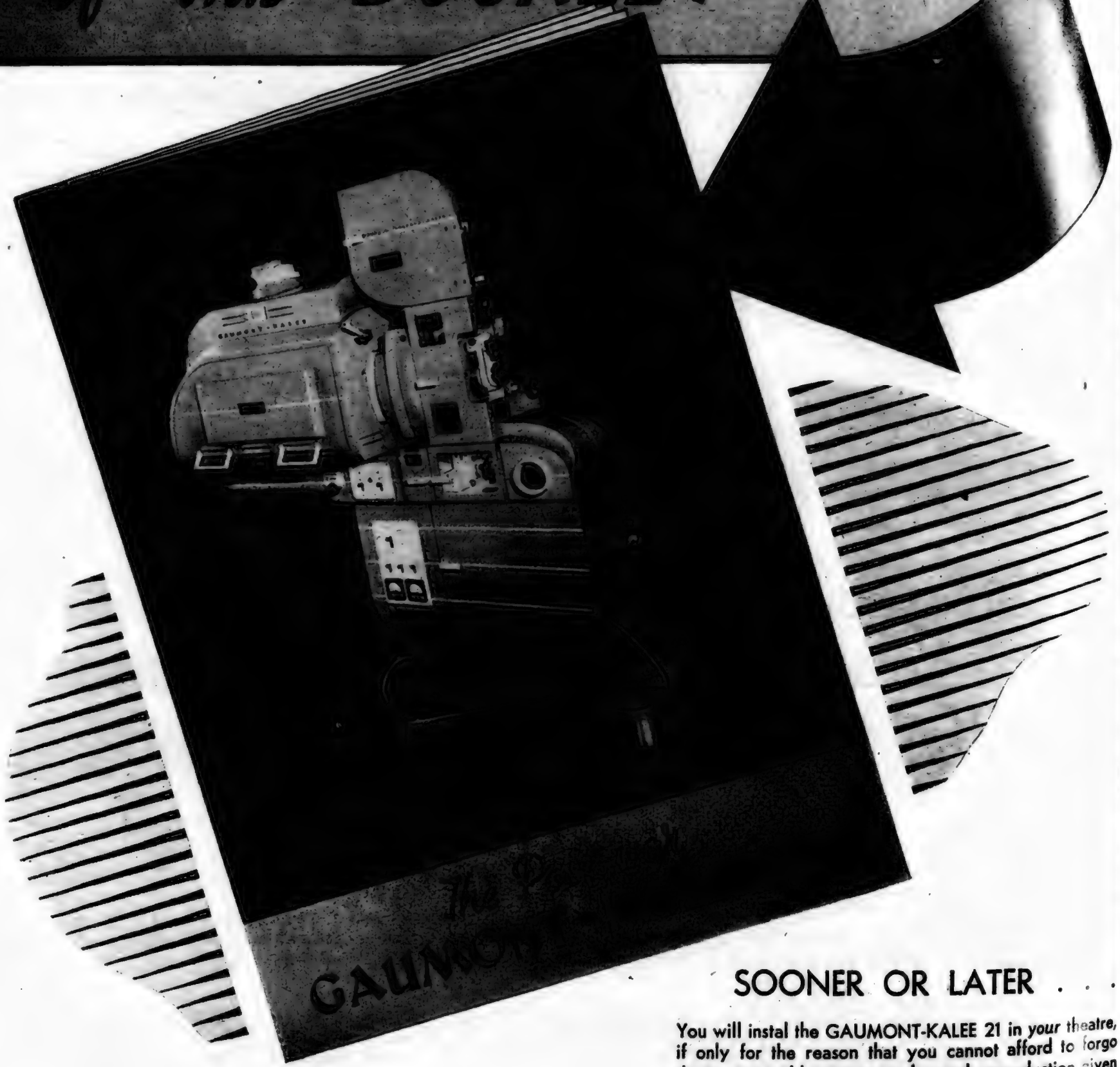
Publicity in the West End is most important to the managerial profession. Many of our younger managers base their ideas on what they see there. It is a grave responsibility for the designers. By the way, few of the West End managers have anything to do with the publicity of their houses.

Letter from C.M.A.

IN a recent letter to the KINE., Harry Brett, secretary of the C.M.A., "takes umbrage" because I applaud the Society of Managers' decision not to affiliate with the T.U.C.

He speaks of my "snobbish view," and refers to me as "small fry," but the thing he doesn't do is to give one good reason why we should be affiliated with the T.U.C.

Have you had a copy of this BOOKLET ?



SOONER OR LATER . . .

You will instal the GAUMONT-KALEE 21 in *your* theatre, if only for the reason that you cannot afford to forgo the incomparable picture and sound reproduction given by this masterpiece of design and workmanship.

We shall be pleased to forward a copy of this full colour brochure describing the Gaumont-Kalee 21 upon request.

G.B-KALEE LTD., GB-KALEE **60-66, WARDOUR ST LONDON, W.1. GER 9531**

TECHNICAL

Care and Maintenance of Emergency Lighting Batteries

ADVANTAGES OF THE AUTOMATIC SWITCH

THE applications and maintenance of the storage battery in the kinema were the subject of a paper given by J. D. Wright, B.Eng., to the Manchester section of the B.K.S. on February 11. It was repeated to the Newcastle-on-Tyne section on March 4.

The most important task which batteries perform in the kinema is, said Mr. Wright, for supplying the emergency lighting. In view of the "load shedding" that may result in a cessation of supplies at unexpected times, it is especially important that those responsible for the maintenance of batteries should ensure an adequate supply from the battery.

The Home Office requirement that electricity for emergency lighting should be "from a separate source," and that a rectifier used for charging an emergency battery must not be used for any other purpose, was in 1934 strengthened by the insistence that the connection of the battery should not depend on the operation of an automatic switch (although in 1942 this last stipulation was temporarily relaxed).

Floating Battery Operation

Under the usual arrangement, therefore, the rectifier is of low voltage, usually 50 or 100, and supplies the emergency lights under normal conditions; the battery floats in parallel with the rectifier, neither charging nor discharging. In case of a mains failure, the battery discharges on the emergency load at a slightly lower voltage. Since a rectifier presents a high resistance to the discharge current, it is unnecessary to include any reverse current cut-out.

The disadvantage of this system is that if the mains pressure falls, the battery will begin to discharge on to the load, with the consequence that it may be partially discharged when called upon to give a discharge in the event of a shut-down; if the mains pressure rises, the rectifier voltage will rise, and the lamps may be burnt out.

These difficulties, and that due to intentional alterations in the lighting load, may be avoided by employing a more elaborate floating system, whereby chokes are incorporated in the rectifier circuit so as to maintain almost constant rectifier voltage, irrespective within wide limits of variations in mains voltage and load current. This system (known as Keepalite B) is somewhat more expensive than the usual floating battery equipment, but has considerable advantages over it. The speaker showed by means of a slide the relevant circuit.

Advantages of Automatic Switch

If, as seems possible, it should later be allowable to employ an automatic switch, it would have the advantage that the state of charge of the battery would be independent of fluctuations in mains pressure; maintenance would be easier, and the number of cells could be increased to give a voltage more nearly equal to the normal figure. With this arrangement, the battery would be trickle charged, in the case of a 100-amp.-hour battery at approximately one-tenth of an ampère.

In the event of mains failure, a gravity-operated contactor connects the battery to the emergency lighting circuits, which are normally supplied from a step-down transformer. When normal supply is resumed, the contactor is pulled back to its normal position, and the battery can then be given a charge at a higher rate, to bring it back to the fully charged condition. This circuit again was demonstrated by a slide.

Maintenance Points

Next he turned to the maintenance of the battery, which, he said, could be discussed under four headings: (1) charging; (2) removal of internal short-circuits if any should occur; (3) topping up, and (4) cleanliness.

A floating battery should be recharged as soon as possible after an emergency discharge, this charge being continued until voltage and specific gravity of the acid in a pilot cell have remained constant during an hour's charging. A "freshening" charge should be given once a week even though the battery has not been discharged, and once a month the freshening charge should be continued until the voltage and specific gravity have remained constant for three hours, and the plates gas freely. The necessity for freshening and equalising charges arises from the fact that a certain amount of local action takes place in the cells while they are idle.

Checking Specific Gravity

It is advisable to record the specific gravity of each cell at the beginning and end of the monthly equalising charge. If any cell is low and is backward in gassing this will probably be due to an internal short-circuit, due, for instance, to a wood separator becoming displaced. Any trouble of this sort should be cleared immediately by unsealing the cell and removing the cause.

Topping up of the cells, necessitated by evaporation and electrolytic action when gassing, should be necessary only once a month. It is important that only distilled water or water which the battery manufacturer has approved be added to the cells; The inter-cell connections need periodic tightening up, and it is advisable occasionally to clean up the contact surfaces of the positive pillars, afterwards smearing them with petroleum jelly.

In conclusion, Mr. Wright briefly referred to other types of batteries used, for example, for supplying exciter lamps, valve filaments, or speaker coils.

The rate of accumulation of sediment is greater, and arrangements should be made to have the cells cleaned out before the sediment reaches the tops of the supporting prisms and bridges across the lower edges of the plates.

The speaker summed up the question of battery maintenance in the words "little and often." A small fault in a cell, if not attended to, may ruin the plates, whereas if the fault had been dealt with at the time of its appearance no damage might have resulted. Regular attention is necessary if the battery is to give satisfactory service.

Advt.

Observation Window

WESTERN ELECTRIC'S NEW EQUIPMENT DEMONSTRATED

THE new Westrex sound installation at the Plaza, Regent Street, was put through its paces by Fred Leach, of Western Electric, for the benefit of a Trade audience on Tuesday. After the demonstration we were invited to a reception at the Hungaria Restaurant, where the new Westar projector, Ecwelite rectifier, and the more interesting parts of the Westrex system were on show.

The Plaza installation is the third of its kind in the West End—Westrex made its debut at the Empire earlier in the year and the Leicester Square Theatre was equipped later.

There are a number of interesting features in the new projector and rectifier which will be described more fully in next week's issue.

A POSSIBLE settlement of the company's difficulties in America, arising out of the U.S. Government's anti-trust lawsuit, was hinted at by Sir Maurice Bonham-Carter, K.C.B., K.C.V.O., chairman of Scophony, Ltd., at the recent tenth ordinary general meeting of the company. "Negotiations are continuing," he said, "and we hope to reach a settlement at an early date."

Reviewing the company's progress, the chairman referred to the development of the Skiatron Electro-Opacity Tube, used extensively, during the war, for large screen radar plotting tables.

ONE commercial application visualised for the tube is its use in the home to receive large screen still pictures to illustrate broadcast transmissions. Each picture transmitted would remain on the screen until cancelled by the transmitter. High-definition pictures, it is claimed, can be transmitted over long wavelengths, therefore ultra short-wave transmitters would not be needed. This would enable a greater broadcast range to be achieved than is possible with television at present.

But although there are commercial possibilities in such a service I cannot see that a still picture would have the same public appeal as the living image recorded by television and could not possibly compete with television when the problems of distance are overcome.

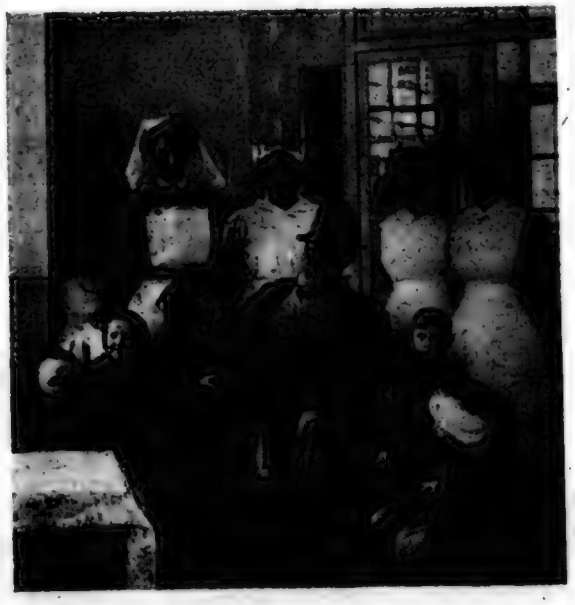
A SHORT film of great interest to all who have to handle arc lamps was screened at the Physical Society's exhibition held at the Imperial College, Kensington, last week. Made at the G.E.C. research laboratories at Wembley, it showed the flame fluctuation of an 80-amp. 50-cycle H.I. arc, and the striking of a 150-amp. double-negative D.C. studio arc. Both were shot at 3,000 pictures a second and slowed down about 200 times for projection.

W. G. ALTRIA.

POOL CARBONS

SHOWMANSHIP

Lily Watt, of the Florida, Glasgow, devised this novel display for U.A.'s A NIGHT IN CASABLANCA



RKO-Radio's Uncle Remus, the "living trailer" for SONG OF THE SOUTH, makes an appearance at a York Children's Hospital

I HAVE been reading an article in a recent copy of the *National Newsagent, Bookseller and Stationer*, a lively little trade journal which caters comprehensively for the occupations indicated by its title. This article is of considerable interest to showmen, for it is concerned with film tie-ups, and gives another trade's view of something which we are apt to consider only from our own viewpoint.

Many showmen have told me that, when they are attempting to arrange a tie-up with a tradesman, they encounter some sort of sales resistance. I know that isn't always the case, and that many traders welcome film associations, but in many areas resistance, born of scepticism as to the value of the results, does exist.

The article to which I refer must have done much to break down any such reservations that may have been present in the bookselling and stationery trades. It is wholeheartedly in favour of tie-ups with films, and in considerable detail tells readers how to make the best use of the material they will probably receive from exploiteers and showmen.

I will not go into the details of the items mentioned and the advice given in that constructive little article. It is sufficient to say that the bookseller who pays attention to it will most certainly make better use of the material he receives from his local kinema manager than he had done before studying the article.

The basic point I want to make is this: that the article is selling the film tie-up to the reader. In other words, another trade is convinced of the value of co-operation with the exhibiting side of the film business.

The bookselling trade, I know, is not the only one which has this conviction. I have read articles on similar lines in the journals of the hairdressing trade, for instance.

★

THE over-all picture is that most trades are now convinced of the value of assisting with film tie-ups. They realise that the presence of good quality film material in their shop windows attracts attention, and they appreciate the fact that there are advantages to be obtained in reciprocal publicity in the kinemas.

I don't know how easy it is for showmen to get hold of copies of trade papers. Possibly, they can borrow them from various shopkeepers among their acquaintances: possibly they may find it more difficult. But I do think it would help them to read the views of the other man, especially if they can hit upon an article such as the one in the booksellers' journal which will provide them with valuable talking points.

Much valuable spade-work in converting other trades to the enthusiastic acceptance of film material for advertising purposes has been done by a few progressive managers and the more enterprising of the renters' exploiteers.

It is up to all managers to maintain and foster the good spirit which makes the work of selling pictures so much easier. The best way in which they can do this is to see that the material they are providing is of real quality. If they can suggest a comprehensive scheme for a whole window, backed by tasteful material, so much the better.

Whatever their resources they can at least see that good taste and imagination governs their efforts.

★

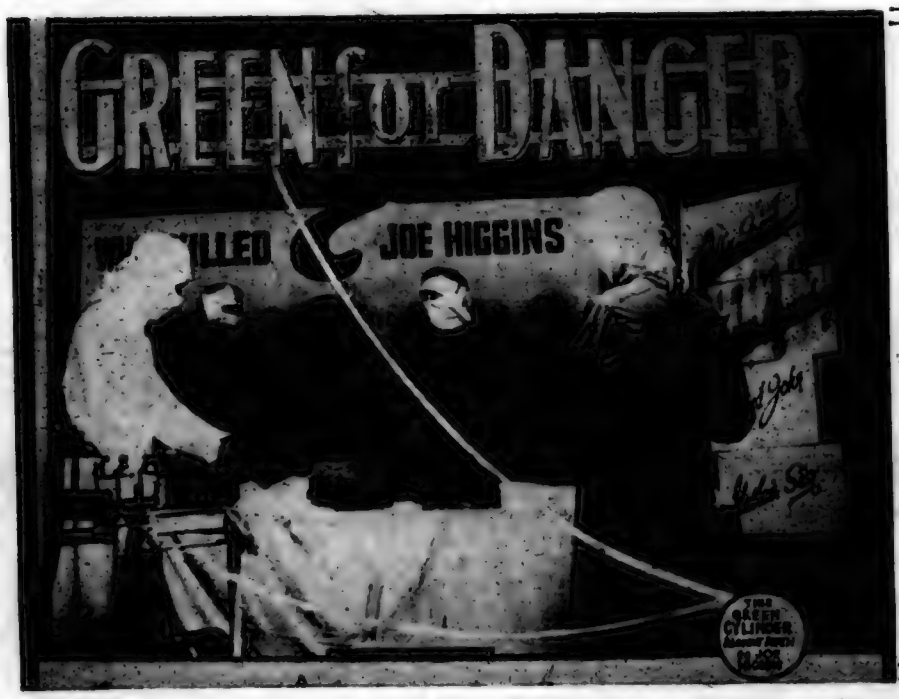
A NEW edition of the "Encyclopedia of Exploitation" has been published by *The Showman's Trade Review*, of America, edited for Chick Lewis by the veterans, Bill Hendricks and Howard Waugh. It is a fascinating publication; and there are few showmen in this country who would not benefit by periodic browses through its pages.

Arranged under key-words—there are items as variously pregnant with suggestion as "Patriotism," "Doodles," "Fan Letter Mistakes" and "Sand Artist"—the volume contains an almost staggering number of ideas heterogeneously collected together, but rendered readily accessible by an index at the beginning of the book.

One excellent feature is a three-page section of diagrams of working set-ups. This shows simple gearings, pulley systems and similar mechanical contrivances, as applied to the gentle art of animated display.

Another feature, entitled "Barnum's Lexicon," provides for the word-bound manager a galaxy of adjectives for use in advertising and press stories. Whether the British showman will have the hardihood to avail himself of such literary confections as "Bell-ringing," "Comicolossal," "EnterTNTaining," "Extravaganzical," "Gal-Glorious," "Rhapsodansical" and "Zenithrilling" is a question with a very large query sign behind it. But these, and scores of other etymological cocktails, are there for the intoxication of your public, all present, if not very correct.

A fascinating volume, this showmen's *vade mecum*, full of challenging ideas and gentle mental nudges. Get hold of a copy if you can—as a desk-side, if not a bed-side, book



Operation Window

This quite realistic hospital operating theatre display was arranged by Alan Williams, of the Majestic, Rochester, to exploit G.F.D.'s GREEN FOR DANGER. Most of the "props" were lent by the local hospital, and a matron supervised the set-up for correctness of detail

Publicity by Parachute

"SCHOOL for Secrets," which has been playing the Odeon circuit, is one of those films which are "naturals" from the showman's point of view. And it has come along at a time when many of the activities of the "boffins" have come off the "top secret" lists. The obvious angle, of course, was a tie-up with the war-time devices and inventions produced by the "back-room boys," and many managers have seized the opportunity with good effect.

An interesting variation from the obvious, however, comes from N. F. Comer, of the Taunton Odeon. Some time ago he got hold of a large number of the small parachutes which, with pieces of metal tinfoil attached to them, were dropped from aircraft to put the enemy Radar off the beam. The film gave him an excellent opportunity to use the parachutes.

He made a record introducing the film and describing how the parachutes were used. The record was played the week before playdate, and at a given signal the parachutes were released from the roof of the auditorium and slowly floated down, "spotted" by the beams from the usherettes' torches.

Evidence of patrons' interest in this stunt was indicated in the photographs of the parachutes descending into the auditorium which Comer for-

warded, but, unfortunately, are not clear enough to reproduce.

Radar Exhibition

"WHAT is a Boffin?" was the theme on which George Bernard, Odeon, Bury, developed his campaign for the film. This question was given prominence in all advance advertising, and was followed up by a children's painting competition in which the young entrants were asked to paint a picture of what they considered a "Boffin" looked like.

Bernard and his assistant, W. Henderson, personally distributed throwaway entry forms to children who came to the kinema accompanied by their parents the week prior to showing.

The main feature of the campaign was the Radar exhibition held in the circle lounge. The Mayor and Mayoress of Bury attended and as a result of the visit earned a front-page editorial in the local Press. The tie-up with the film was clinched with a foyer display which stated "You don't need Radar to see that 'School for Secrets' is priority entertainment."

Apart from this, a window display was secured at the premises of the local Cossor radio dealer.

Baby Contest

A. H. ROCKETT, Odeon, Warrington, set off on a rather different track but achieved equally good results.

The food officer of Warrington had organised an "Orange Juice Baby Contest," and after persistently pursuing a number of local officials, Rockett finally persuaded them to hold the finals at his kinema, which coincided with the showing of "School for Secrets."

Through theatre controller L. B. Fancourt and head office publicity department he arranged for the personal appearance of two starlets, Peggy Evans and Ingrid Forrest, for the occasion.

After the final judging, the Mayor and Mayoress of Warrington entertained the winner and proud mother, the starlets, Mr. Barnett, Odeon publicity dept. representative, Mr. Fancourt and his assistant, and various local officials to tea in the Mayor's parlour.

The theatre, incidentally, was decorated with fresh flowers and plants by the Warrington Parks Superintendent.

The Chester Team

G. S. JOLLIFFE, manager, A. H. James, assistant, and trainee G. H. Harrop—the Odeon, Chester, team, as they modestly call themselves—also put on a Radar exhibition and had arranged a novel competition.

Their efforts, however, were, to some extent, dogged by bad luck. The R.A.F. at Cranwell promised a good assortment of equipment, but the 'drome was isolated by a blizzard. But the C.O. at Hawarden came to the rescue at the last minute with a parachute, Radar-equipped dinghy, a bomber dinghy equipped with transmitter and two fighter dinghies, and these were used to good effect in a foyer exhibition and a window display at Denson's store. The C.O. also loaned his personal log books, badges and operational photographs.

The exhibition was to have been opened by Pamela Matthews and a reception had been arranged at Densons, but the weather again prevented the appearance. This was a bitter disappointment for the team. They had arranged for her to sign the visitors' book at the Town Hall, organised a competition at a local factory for the purpose of selecting a works girl to present a bouquet to the star, and a Press interview had been laid on.

The fuel cuts also put an end to the competition. It was a novel idea. A reproduction of a Radar screen showing 26 "blibs" lettered A to Z was planned. The competitor had to name which "blib" represented the enemy, estimate the distance and indicate flying direction. Unfortunately, the fuel cut prevented the block being made and printed. Well, better luck next time!

Patrons Make Music

HIGH marks go to S. J. Roberts, manager of the Granada, Walthamstow, for his exploitation of the 20th Century-Fox Technicolor musical, "Margie."

In the foyer of this Bernstein theatre a recording outfit was erected at the top of the circle staircase and, on entering the vestibule, this room had the appearance of a B.B.C. studio. Inside, the studio recording gear, control panels and a grand piano were housed.

On entering the theatre, patrons were asked to make a record of one of the songs from the film. The accompaniments were played by house organist Leo Rae. Five-inch or eight-inch records were made of the contestants. At the end of each day's recording the four best were selected and played back in the theatre during the evening performance.

The judging was decided by a number of B.B.C. celebrities, including well-known compère Bryan Michie.

The nightly winners, judged on the applause, qualified to appear in the final. There was no charge to enter the contest and contestants were allowed to retain their own recordings.

Five Week Campaign

AFTER attending Columbia's preview of "The Jolson Story" for managers, John Bee, Gaumont, Worcester, decided upon a five weeks' campaign for this film.

To kick off, every form of correspondence despatched from the kinema was franked with the film title and theatre name. This was followed by the playing of an introductory record at the kinema, and the next week the story of the film was related in an organ interlude by Clarence Barker.

At the same time, two competitions were announced from the screen and stage and by the distribution of entry forms. The first invited patrons to place the film's tunes in order of popularity; the second invited them to impersonate a star. Twenty-four entrants in the latter contest were selected to appear on the stage in elimination heats during the week prior to screening and the final was held on the opening play-date.

Apart from this 13 shop tie-ups were arranged and Bee secured the co-operation of the music publishers in a link-up with local dance bands. The publishers supplied band parts of the film's main song-hits and these were featured by the bands in special "Jolson Story Paul Jones" at all the local hops and at the County Hunt Ball.

Another bright idea was the playing of an interlude from the theatre canopy. A Dulciatone was borrowed locally and hoisted to the top-side of the canopy, and Barber and Bee played the film's songs as duets while George Nash, assistant manager, made announcements over the microphone. Altogether, an enterprising campaign.

Scotland Yard Tie-up

NORMALLY one likes to keep clear of Scotland Yard. Not so A. J. Woodruff, Odeon, Ealing, and his association with London police headquarters proved profitable for "Odd Man Out."

The Yard provided posters, enlarged photographs of scientific methods employed in the detection of crime, and items of uniform and equipment, such as saddlery used by the mounted branch, and these were used in an effective foyer display.

A competition was incorporated in the display to create additional interest. Patrons were invited to test their powers of observation by naming items missing from the display.

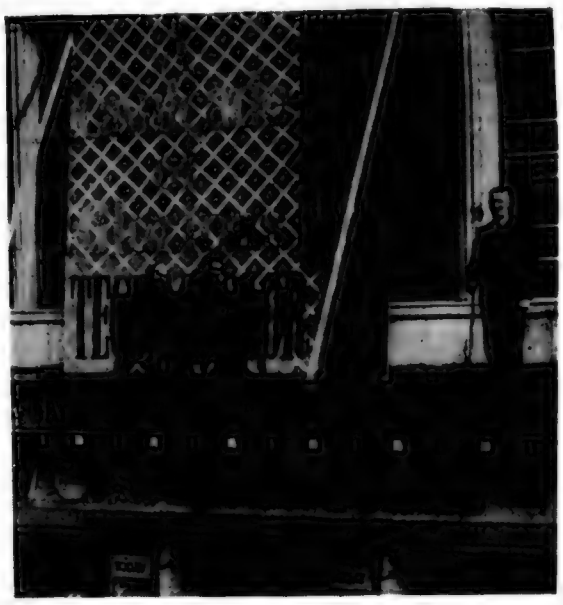
On the opening day, Henry Dalton, C.B.E., assistant commissioner of Scotland Yard, accompanied by local police officials, attended the Odeon to see the film.

Saving for "Blue Skies"

AN astute tie-up by Nigel F. Lockyear, Ambassador, Slough, with the National Savings Movement and the local campaign not only secured fine publicity for "Blue Skies," but also additional prestige for the theatre.

Four stores agreed to devote their main windows to the tie-up and arranged displays with blue as the dominant colour. This was supported by the posting of 150 double-crowns in strategic positions.

Special "stuffers" were included in the pay packets of over 35,000 local workers and a bold front-of-house display was arranged. This showed Slough's savings target of £1,000,000, with a dummy



John Bee and Clarence Barber perform a duet above the canopy of the Gaumont, Worcester, for THE JOLSON STORY (Columbia)

M-G-M's North London library tie up for SEA OF GRASS. A customer is seen with an over-printed bookmark

Recording Film Songs

Brian Michie, B.B.C. compere, assisting an entry in the MARGIE recording contest at the Granada, Walthamstow, with Leo Rae, organist, at the piano. This was the highlight of S. J. Roberts' campaign for the 20th Century-Fox musical

MUSIC

Edited by JACK COURTNAY

We Should be Proud of Our Degrees and Diplomas

ALTHOUGH the possession of a degree or diploma cuts little ice in the kinema organ world, you would naturally expect the organists themselves would be fully aware of the prestige of such awards.

It might be said there is a tendency, in some quarters, to belittle all such qualifications. It cannot be denied, however, that many of the people who decry these qualifications have either refused to discipline themselves to the rigorous training necessary to acquire such diplomas, or having done so, failed to obtain them.

I thought it might be a good idea to offset this tendency by summing up, for the layman, just what is implied by the more common of these diplomas.

The degrees conferred by the Universities are self-explanatory, but the diplomas awarded by the various colleges require a little explanation and the reader is referred to the glossary appendix of *Theatre Organ World* for the elucidation of the various initials.

Coveted Awards

The Royal College of Organists issue two coveted diplomas, entitling the successful candidate to append after his name the initials A.R.C.O. or F.R.C.O., and are an indication that the student has passed a severe theoretical as well as practical examination.

The Royal College of Music issues a diploma entitling the successful candidate to use the letters A.R.C.M. This associate diploma can be obtained either as a performer or as a theoretician, and, if granted to a performer, shows that a very high standard of executive ability has been reached.

The Royal Academy of Music also grants diplomas to associates and licentiates in almost all departments of the art, as does the Trinity College of Music, London.

Fellowship of the Trinity College of Music is conferred on those holding diplomas of L.(Mus.)T.C.L., or L.T.C.L., in the three following ways:—

(*a*) By the holder of a licentiate diploma in practical work obtaining a further licentiate diploma in theory—or *vice versa*.

(*b*) By the holder of a licentiate diploma submitting for approval a major composition, or

(*c*) By a holder of a licentiate performer's diploma submitting himself for further examination in his instrument.

The latter degree is concerned only with the virtuosity of the performer and a very high standard of performance and improvisation is demanded.

I, frankly, am proud of my admittance as a fellow of this famous college as a performer, having been granted such diploma in the "art of organ playing." When I add F.T.C.L. after my name I do so in the full knowledge that only the ignorant would suggest that I seek to infer anything other than what the degree itself implies.

Haydn Wood Plays

Haydn Wood gave a brilliant address at the April meeting of the A.T.O., which was much enjoyed by those present.

Haydn, although a brilliant composer, is not an organist, but on being invited to open an organ, composed a special piece demanding only one pedal note and one combination.

He wrote a short introductory number in the key of D which enabled him to place his left foot carefully on lower D, and proceeded to entertain the admiring throng with full organ. Needless to say, it was a wow!

Roy Bentley, of the Gaumont Palace, Derby, was elected to membership of the A.T.O.

Here and There

Jess Yates paid tribute to Darlington firms' contributions to the National Savings Campaign in a special interlude entitled "Songs of the North," featuring Wilfred Pickles. He, of course, landed in the news again by being photographed with manager Dawson of the Odeon, G. Neill, his assistant, J. Hawitt, chairman of the Darlington Savings Committee, and the Mayor and Mayoress of Darlington. Needless to say, the item was a huge success.

Incidentally, Jess Yates tells the following topical story which has its humorous side:—

"The Odeon manager, A. E. Dawson, his wife and seven-months-old daughter, Vivienne, get more than their fair share of music. Finding it impossible to obtain suitable accommodation in the town, Mr. and Mrs. Dawson decided to 'squat' in the kinema and took for their home a couple of small rooms at the back of the organ. They have made themselves very comfortable there and far from being disturbed by the swell and thunder of the nearby organ pipes the child 'sings' some of the numbers which take her fancy."

According to Mick Ireson, Reginald Dixon scored a great success when he appeared at the Glasgow Empire featuring the new Compton Electrone.

Dixon, as mentioned before in this column, is touring for a limited season with "Jack Randall's Scandals," and it is interesting indeed to learn that the organ is topping the bill.

Incidentally, Mickey was recently in Aberdeen, where he found Roland Tims still going strong and on the occasion of his visit putting over a most successful operatic interlude.

I have just received a copy of the *Ramsay News*, latest fan-club magazine to make its appearance, and without doubt it is really one of the finest productions of its kind I have ever seen.

Bob Bonner is to be congratulated, and I wish him every success in his new venture.

Topical Touch

The Odeon, Bath, was partly submerged by the recent floods, but H. Watkins, undeterred, seized the opportunity for a BLUE SKIES (Paramount) tie-up. The poster reads: "Noah said 'Ark' when the floods came, but we in Bath want to see 'Blue Skies'"

Showmanship—*continued*

man lifting a plank up a ladder towards the title, "Blue Skies." The plank was used to record the total savings already achieved.

Local officials appeared on the stage to make appeals and were persuaded to introduce the winner the week before screening. Finally, the Mayor addressed the audience and thanked the management for its co-operation.

Juvenile Appeal

LAWRENCE C. BEALE, Cavendish, Nottingham, has taken an active interest in the local youth club and as a result of a recruiting campaign which he conducted the club membership has been increased from 50 to 500 strong.

The contacts he established through the youth club payed handsome dividends when showing a double-feature programme, "Enchanted Forest" and "Just William"; films with especial juvenile interest.

Contacting the local schools, he arranged for parties of children to see the film. The youth club members also turned up in force, and he was able to obtain the interest of the Forresters' Club, and several hundred of its members attended.

The "Just William" play had a successful run at the Theatre Royal recently, and this point was used to advantage in various displays. Altogether, there were six in shops in the town centre, ten in leading hotels, apart from others at the theatre. Beale rounded off the campaign by posting an additional 100 double crowns. The result, according to Beale, was that the house records were broken.

A Link With the Past

While carrying out structural alterations at his farm, W. Wigglesworth, a Bradford farmer, discovered an interesting relic of the early days of the kinema in Bradford. It was an early St. George's Hall bill advertising "Animated Pictures." A. M. Burton, present manager of the kinema, heard of this and was quick to seize the opportunity for a publicity stunt.

Though the old chap was very reluctant to even lend the bill, Burton finally persuaded him to do so and featured it in a foyer display. The bill was linked with its modern counterpart by the wording "Our Great Record. In 1902 we showed this programme. 1947 we still show a good programme 45 years of pictures—and still going strong!"

Newspaper Corner

DENNIS BOWDEN, of the Regal, Bridlington, hit on the idea of publishing a "Regal Herald" in connection with "The Man I Love." The "Herald" included such interesting items as "From the Manager's Office" and "The Operating-Box," by the Chief. There was also a competition tie-up with the organist under the heading, "From the Console," by Jack Fretwell. Prizes were offered for the best interludes on "Love," which were later played at the theatre.

These "Heralds," made up exactly like a miniature Newspaper, were sold for 1d. each, and the proceeds donated to the A.B.C. Benevolent Fund.

So successful was the first issue that Bowden decided to publish a further "Herald" advertising "The Verdict."

Radio Link-up

THE recent radio version of "Beau Geste" proved to be very popular, and undoubtedly helped to a large extent in repopularising the film. With this in mind G. Ray, of the Regal, Bradford, arranged a display in the entrance hall which received very favourable comment.

Two miniature screens were erected, and on each one was painted a scene from the film. Between the screens was placed a radio, and against a background of the desert, wording on a banner above read: "From the screen to the radio and now back to the screen—more popular than ever."

Covering an area of about 20 ft. and placed in a vantage spot where it was seen by all outgoing patrons the week prior to screening, it was a most useful adjunct to normal advertising.

Church Link

ALAN WILLIAMS (Majestic, Rochester) was quick to seize an opportunity, on hearing of the intentions of the Bishop of Rochester (Dr. [illegible] M. Chavasse) to bring evangelism into "pub." and kinema.

He delivered an immediate invitation to the Bishop, who agreed to talk to the theatre patrons from the stage on the Saturday evening performance before Easter.

The Showman.

PEOPLE

Death of J. McHarg—The Return of S. M. Stock

THE death at 86 of James McHarg, of Westfield Drive, Gosforth, Newcastle, removes one of the best-known kinema personalities on Tyneside. He was head of the McHarg circuit, and, in 1908, when he was a building contractor, he built the Tyne at Wallsend and the Brinkburn at Byker, which were the nucleus of the circuit. A few years later he concentrated all his interests in the kinema Industry and became chairman and managing director of Tyne Picture Houses, Kesmond Picture Houses, Shipcote, and managing director of Lyric Cinemas (Newcastle). Mr. McHarg was one of the early members and a trustee of the Newcastle C.E.A.

He leaves a son, James McHarg, Jun., who is joint managing director of the circuit, and a daughter.

At the funeral by cremation at West Road Cemetery, Newcastle, there was a large and representative attendance of the kinema Industry.

☆

COUNCILLOR GEORGE REES, West Country veteran of the Trade, who has been in the film Industry since the first world war, and who has been on every side of it—he was in the original film of "My Old Dutch," with Albert Chevalier and Florence Turner—is now on his way to America and expects to be away for some weeks.

☆

S. M. STOCK, manager of the Granada, Welling, returns to the management of the Granada, Slough, after an interval of two years.

☆

EWAN SHAW has left his position as director of publicity to the Buxton Theatre circuit to become senior public relations officer to the Butlin organisation under Ernest Cocks, chief public relations officer. A member of the Kine. Company of Showmen, Mr. Shaw did much to popularise the Pier and Picturedrome, while at Bognor, as judged by the many original and finely executed exploitation and advertising campaigns reported in our Showmanship columns.

Before Bognor Mr. Shaw was with the Emery circuit, an appointment he took up after demobilisation from the Navy, in which he served in command of a minesweeper.

One of his first jobs at Skegness will be to publicise the International Ballet.

☆

TONY O'BRIEN, formerly of Wardona Cinema, working in conjunction with C. Flude, of the Picturedrome, Bognor, is now managing the Buxton interests at Bognor. It is interesting to note that Mr. O'Brien commenced his career as a rewind boy at the Pier Theatre just 20 years ago, and it was Mr. Flude who gave him his first job. He has held positions with Columbia Pictures, and in Worthing, Penzance and London.

MR. FLUDE has been connected with the Pier and Picturedrome for the past 30 years.

☆

In last week's issue it was erroneously stated that L. RINTOUL had been manager of the Odeon, Gillingham, for the past two years when, in fact, this position has been held by E. W. DAVIS for three and a half years. Two years ago Mr. Rintoul was based on the Odeon as mobile manager and has served there as relief manager.

☆

From Vancouver, B.C., comes a letter from C. S. FERGUSON, who has recently rejoined Famous Players Canadian Corp. He relinquished the management of the Curzon, Hanwell, last November, to make the trip to Canada. Before taking over the Curzon he was manager of Odeon kinemas at Southall and Ealing. Ferguson says that admission prices in Canada remain more or less at pre-war figures, except for small increases in certain sections.

☆

Like many other managers of houses on the G.-B. circuit, ARTHUR DAVIDS, who recently came to Birmingham to take charge of the West End Cinema, originally was associated with the renting side of the Trade. For two years prior to 1933, when he first joined G.B., he served with the Ideal Film Service Company in London. Between that date and his joining the Forces in 1940, Davids held managerial appointments on the G.-B. circuit at the Angel and Blue Hall, Islington, the Gaumont, Lewisham, and the Gaumont, Plymouth. Demobbed in September, 1945, he returned to the Lewisham house, but was shortly afterwards transferred to Penge, where he remained until he came to Birmingham.

☆

A popular figure in Midland renting circles for many years, NORMAN SMITH, formerly Midland manager for Radio Pictures, is temporarily confined to his home owing to illness. "Norman" would welcome a call from old friends at 29, Scott Road, Great Barr, Birmingham.

☆

After what he describes as a "miraculous recovery" from a serious form of anaemia, FRED G. ELSTON has returned to the Capitol, Forest Hill, as assistant manager.

☆

Coun. H. F. WREN, former vice-chairman of the Bristol C.E.A. branch, and Mrs. Wren, have left for a holiday in the Canary Islands.

☆

Manager LAWRENCE, of the Gaumont, Stroud, has been admitted to the Bristol Royal Infirmary, where he is to undergo an operation for appendicitis. Here's wishing him a complete and speedy restoration to health.

☆

A. G. CARPENTER, of the Belle Vue, Weymouth, has been appointed nominee to the Bristol C.E.A. branch in place of G. Boultwood.

☆

J. BAXENDALE, after training at the Lido, Bolton, and the Carlton, Salford, has been appointed manager of the Queen's, Openshaw, Manchester.

☆

D. C. ADAMS, who has been a trainee at the New Palace Theatre, Bristol, has been appointed assistant manager at the Coliseum, Newport, South Wales.

☆

JOHN LOW, assistant manager of the Odeon at Hawick, has been appointed assistant manager at the Odeon Paramount Theatre, Glasgow.

George Elvin, secretary of the A.C.T., presents the Association's Darts Shield to W. Sharp, captain of the Pathe team, the winners of the 1946 competition. Also seen in the foreground are (left to right) Pathe cameraman Ken Gordon; Frank Fuller, shop steward, Pathe laboratories, and W. Fielder, general manager, Pathe Pictures

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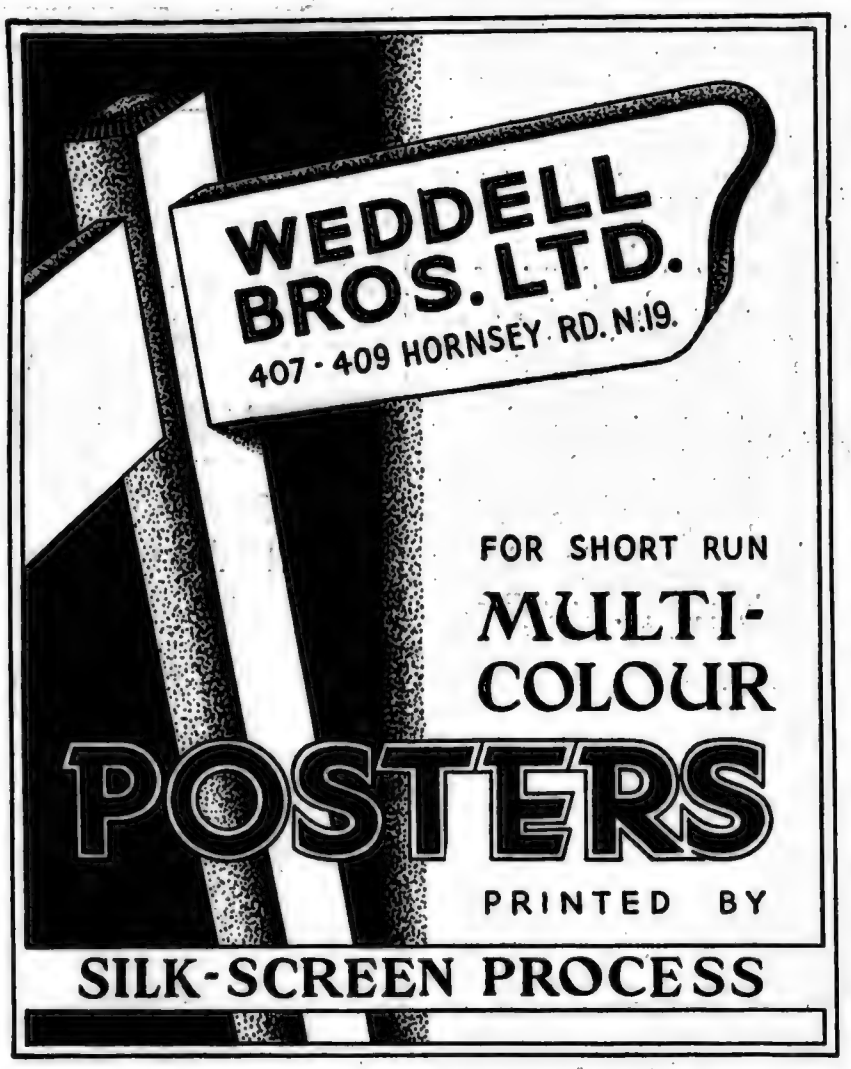

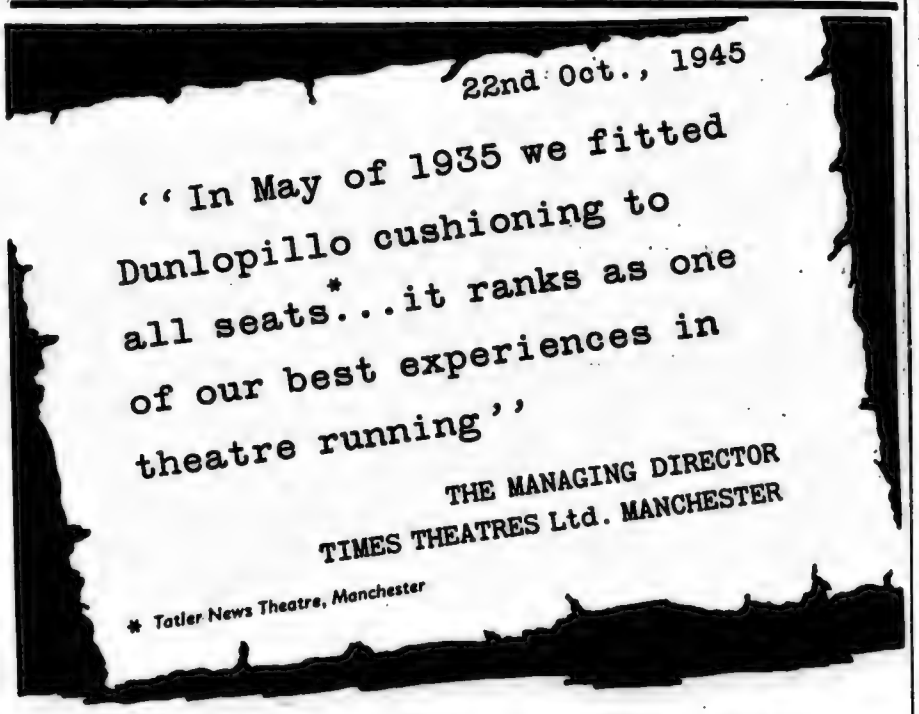
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46/DP/20

This Stunt Was Front Page News 22 Years Ago

THE FAKING OF THE MYSTERY BOX THAT EXPLOITED "THE LOST WORLD"

THE film Industry has a reputation for its publicity and advertising methods, but few equal for daring this stunt for "The Lost World," described by its originator, John F. Malvern.

When in 1925 First National was about to launch its great picture, "The Lost World," from the late Sir Arthur Conan Doyle's book of the same title, I read in an evening newspaper that Joanna Southcott boxes were numerous.

Joanna, who lived between 1750 and 1814, left a box which can only be opened in the presence of 24 bishops, and is supposed to contain a secret of vital importance to the nation.

The thought occurred to me that if there is more than one Joanna Southcott box there is no reason why I should not add to the number. And although I would not stipulate that it should be opened only in the presence of a certain number of people, I would see to it that it contained at least a hint of something of interest, both to the public and First National Pictures.

So I sent for my friend Peet Leslie (also a member of First National's publicity staff) and told him of my intention.

Relics of the Past

"First I want an old box minus wire nails," I said. "Then I want a Bible, printed somewhere between 1750 and, say, 1800, a wisp of hair (the texture of which I described), a piece of old parchment, a quill pen and ink of the kind used by lawyers in drafting legal documents."

A few days later Leslie arrived with all these articles. After carefully studying a printed specimen of Joanna's handwriting, I wrote on the parchment:—

"At that time there shall not be wanting signs of these things to come. Bones of unknown creatures, as many as there are bishops, shall be dug out of the earth, and monsters of a lost world shall live and men shall be made to wonder. This is no cunningly devised fable. It has been revealed to me; and if there are enough with faith, it shall come to pass in those days, beginning with him who is highest among our bishops, even he of Canterbury, who shall lead in making known the secrets contained therein.—Joanna Southcott, December 24th, 1805."

An Actor's Part

The next step was to get the box "planted," so Leslie introduced me to an actor who lived in Hammersmith. I rehearsed the actor in his part; told him when and how to broach the subject to a certain reporter he knew, and in a few days the story of the discovery of the box broke in a well-known Sunday newspaper under the double-column headlines:—

EERIE SCENE IN A LONDON ROOM.
Prophetic Box Opened: "Monsters Shall Live Again."

"It was an eerie, uncanny little ceremony," wrote the reporter. "First, the sinister-shaped box was dragged up from the cellar and placed on a little kitchen table. It was bound heavily with iron, roped and sealed. When the thick layer of dust had been removed, it was seen that the wood was badly charred, as though damaged by fire. A chisel had to be used to force the lid open."

A description followed of the contents, not omitting the prophecy, "in writing somewhat faded," about monsters of a lost world.

Besieged by Reporters

On Sunday afternoon the actor's home was besieged by reporters and photographers, and on Monday morning there was hardly a newspaper which did not carry a story of the find and print the prophecy. Some of the national dailies reproduced the cryptic words "monsters of a lost world shall live" in bold headlines. Within an amazingly short time, the story found its way into newspapers in all parts of the Empire and the United States.

A wealth of correspondence followed. A student of Joanna's writings expressed the opinion that, "judging from the manner and style of her other prophecies, this one would appear to be genuine."

Another thought the prophecy spurious, but added: "the wisp of grey hair is almost sure to be genuine, as I have seen several, and possess two of them myself."

An Odd Coincidence

A third, more sceptical than the rest, knowingly observed: "It is an odd coincidence that 'The Lost World,' a film of prehistoric monsters, will be publicly presented during the next few days . . . but strange things, and stranger coincidences, happen prior to the release of new films."

In due course, the box and its contents were exposed to the gaze of believers and unbelievers alike in a South Kensington museum, but not before an American firm of antique dealers had offered to purchase the lot for a figure which made bargaining superfluous.

Needless to add, both box and contents remained unsold.

LONDON TRADE SHOWS

Films to be Trade Shown Between Thurs., April 17 and Wed., April 23

Thursday

A Day at the Races (*M-G-M*)

Own Theatre. **10.30 a.m.**

Cast: Marx Brothers, Allan Jones, Maureen O'Sullivan. **Director:** Sam Wood.

Reissue of the Marx Brothers' comedy set against a background of the "sport of kings," Groucho, Chico and Harpo are seen as a "horse-doctor" who attempts to run a sanatorium, a racecourse "hanger-on" who sells dubious ice-cream and equally dubious tips, and a jockey who inspires his horse to victory by showing the animal a picture of a man both he and the horse hate. The comedy situations are interspersed with song, dance and ballet sequences.

Danger Street (*Paramount*)

Private Theatre. 10.30 a.m. and 2.30 p.m.

Cast: Jane Withers, Robert Lowery, Bill Edwards, Elaine Riley, Audrey Young, Lyle Talbot, Charles Quigley. **Director:** Lew Landers.

Jane Withers has her first grown-up assignment in a fast-moving story concerning the purchase of a magazine. In their attempts to raise the necessary money for this purpose, Jane and Robert find themselves involved in a couple of murders and other adventures. Eventually they solve the crimes and manage to secure the money for the magazine.

Tuesday

Black Narcissus (*G.F.D.*)

Odeon, Leicester Square. **10.45 a.m.**

Cast: Deborah Kerr, Flora Robson, Sabu, David Farrar, Esmond Knight. **Directors:** Michael Powell and Emeric Pressburger.

A Technicolor adaptation by the Archers of Rumer Godden's best-seller. The story deals with a chapter in the lives of five sisters of an Anglo-Catholic order. Dedicating themselves to a life of service by yearly vows, they accept the invitation of an Indian ruler to open a school and hospital in a remote Himalayan village.

Wild Harvest (*Paramount*)

Own Theatre. 10.30 a.m. and 2.30. p.m.

Cast: Alan Ladd, Dorothy Lamour, Robert Preston, Lloyd Nolan **Director:** Tay Garnett.

Drama depicting the adventures of a wheat harvesting combine crew from the Texas Panhandle to the borders of Canada, adapted from an original story by Houston Branch. Background and action filming was recorded during the actual harvesting seasons at Fresno, and a highlight of the location was the filming of 23 giant harvesting combines working simultaneously on a 1,000-acre wheat field. The story features two spectacular brawls. One is a gang fight between two rival combine outfits, in which an outdoor dance-hall is completely wrecked; the other is a scrap between Alan Ladd and Robert Preston.

The Inner Circle (*British Lion*)

Hammer Theatre. **2.30 p.m.**

Cast: Adele Mara, Warren Douglas, William Frawley, Ricardo Cortez, Virginia Christine. **Director:** Phil Ford.

Private investigator Johnny Strange's secretary frames him for the murder of Anthony Fitch, radio commentator, then partially clears him by saying she saw him kill in self-defence. Johnny determines to find the murderer. At Fitch's home he finds evidence linking Fitch with Rhonda Roberts, popular singer. When he questions her she calls the aid of Duke York, who takes Johnny for a "ride." He escapes and stages a dramatic radio broadcast to force the murderer to reveal himself.

Wednesday

I'll Be Yours (*G.F.D.*)

Studio One. **10.30 a.m.**

Cast: Deanna Durbin, Tom Drake, William Bendix, Adolphe Menjou, William Trenk, William Brooks, Lorin Raker, Richard Abbott. **Director:** William Seiter.

Romantic drama in which a young girl invents a husband to avoid the attentions of an elderly play-boy. To get rid of him, the play-boy gives him a job on one of his directors' boards, but boy and girl quarrel and the plot is exposed. The play-boy turns out to be not so bad after all, and, repenting his earlier intentions, brings the youngsters together again. Deanna Durbin sings again in this picture.

Roll On Texas Moon (*British Lion*)

Hammer Theatre. **2.30 p.m.**

Cast: Roy Rogers, Dale Evans, George "Gabby" Hayes, Bob Nolan and the Sons of the Pioneers. **Director:** William Witney.

Roy Rogers comes to Merino Springs to prevent a range war between cattlemen and sheepmen, resulting from the killing of Sheepman Matthew Delaney. Roy's friend, Gabby Whittaker, is manager of the Whirligig and is unjustly accused of the crime. Roy meets Jill Delaney and her attorney at a dance —and Roy begs her to help prevent further bloodshed. Jill promises to cooperate, but when someone kills her prize ram the feud starts anew. With the help of the cattlemen, Roy succeeds in bringing the villains to justice. The range war ends.

The Earl of Chicago (*M-G-M*)

Own Theatre. **10.30 a.m.**

Cast: Robert Montgomery, Edward Arnold, Edmund Gwenn. **Director:** Richard Thorpe.

Reissue of the gangster drama originally shown in 1940. Robert Montgomery portrays a Chicago liquor racketeer who inherits an English earldom and murders his crooked lawyer associate.

Exclusive to Reissue Mason Film

The reissue rights for James Mason's "I Met a Murderer" have been acquired by Exclusive Films. The film will be Trade shown shortly and the release date has been set for October.

Originally released in 1939, the film was produced and financed by Mason in partnership with Pamela and Roy Kellino.

Public interest in this early Mason picture has been revived by the star's biography which is being serialised in the *Sunday Graphic*. The March 23 issue devoted a full page to the history of the film and how it was made.

Paramount's "For Whom the Bell Tolls" returns to the Carlton, Haymarket, on Friday next, April 18, for a short season. It was at this house that the film of the Ernest Hemingway classic had its record-breaking run when the picture was first screened in London.

A scene from the new Abbott and Costello comedy ROOKIES COME HOME, to be Trade shown by G.F.D. on Wednesday, April 30, at Studio One at 10.30 a.m.

Top-Line British and American Films in G.F.D.'s Schedule

A GROUP of five top-features, representing the work of British and American producers, directors and stars, has been set for Trade show by G.F.D. The group includes the Powell-Pressburger film, "Black Narcissus," in Technicolor; Cineguild's "Take My Life," and "The Song of Scheherazade," a romantic drama set to the music of Rimsky-Korsakov.

The first of the new pictures, Michael Powell and Emeric Pressburger's Technicolor production, "Black Narcissus," will be screened to the Trade two days before its Royal première at the same theatre. G.F.D. will show this Archers' picture to the Trade and Press in key situations in the provinces, to coincide with the West End run.

Starring Deborah Kerr and Sabu, with David Farrar, Flora Robson, Jean Simmons, Esmond Knight and Kathleen Byron, "Black Narcissus" is based on the best-selling novel by Rumer Godden.

The Trade will also have the opportunity of seeing at this show the eighth of the J. Arthur Rank Organisation's Monthly Film Review, "This Modern Age," entitled "Sudan Dispute."

Deanna Durbin's Latest

The new Deanna Durbin picture, "I'll Be Yours," is a comedy of marital misunderstanding and mix-ups. Adolphe Menjou, Tom Drake and William Bendix appear with Miss Durbin. It was adapted and produced for Universal-International by Felix Jackson, from the screenplay, "The Good Fairy," by Preston Sturges, and is based on a comedy by Ferenc Molnar.

Deanna Durbin, who sings five songs in the picture, is seen as a small-town kinema usherette who finds success as a cabaret singer. She poses as married to Tom Drake to avoid the attentions of a wealthy playboy, Adolphe Menjou. William Bendix, as a waiter, helps to straighten out the complications which follow the deception. William A. Seiter directed.

Rimsky-Korsakov Spectacle

The spectacular Technicolor production, "Song of Scheherazade," starring Yvonne De Carlo, Jean Pierre Aumont, Eve Arden and Brian Donlevy, introduces to British audiences the Metropolitan Opera tenor Charles Kullman.

All the popular works of Russian composer Rimsky-Korsakov are featured in this photoplay, which is based on an incident in his early life. Tilly Losch, famous ballerina, designed a new ballet for the finale, while the earlier scenes of the picture are set against the blue skies and romantic background of Spanish Morocco. Direction is by Walter Reisch.

Abbott and Costello Comedy

"Rookies Come Home" is the latest Abbott and Costello comedy. Bud and Lou's clowning, it is said, is at its best in this picture, while the romance is supplied by Tom Brown and Joan Fulton.

Cineguild's "Take My Life" stars Greta Gynt, Hugh Williams and Marius Goring, with Francis L. Sullivan and Henry Edwards. Produced by Anthony Havelock-Allan and directed by Ronald Neame, this is a story of a beautiful opera singer whose husband is accused of murder.

Only she knows he is not guilty, and follows up a slender clue—a snatch of song—until she establishes his innocence.

Three More British Films

G.F.D. will also shortly announce trade shows for three more British productions. Sydney Box's "The Brothers," which David MacDonald has directed, with Patricia Roc, Maxwell Reed, Andrew Crawford and Will Fyffe; Betty Box's "Dear Murderer," starring Eric Portman, Greta Gynt, Dennis Price, Maxwell Reed and Jack Warner, and directed by Arthur Crabtree; and the Boulting Brothers' production for Two Cities, "Fame is the Spur," starring Michael Redgrave and Rosamund John.

WHERE AND WHEN TO SEE THEM

Black Narcissus, Tuesday, April 22, Odeon, Leicester Square, 10.45 a.m.

I'll Be Yours, Wednesday, April 23, Studio One, 10.30 a.m.

Song of Scheherazade, Tuesday, April 29, Studio One, 10.30 a.m.

Rookies Come Home, Wednesday, April 30, Studio One, 10.30 a.m.

Take My Life, Tuesday, May 6, Studio One, 10.30 a.m

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SITUATIONS VACANT

MANAGER required for medium-sized London kinema; splendid opportunity; permanent position; LONDON AND HOME COUNTIES INQUIRERS NEED ONLY APPLY; applications will be treated in the strictest confidence; state experience, age and salary required.—Write F., Box 989, Kinematograph Weekly

WANTED.—LIVE MANAGER FOR A THOUSAND - SEATER IN YORKSHIRE; MUST BE ABLE TO SHOW RESULTS AND HAVE SOME TECHNICAL KNOWLEDGE; REFERENCES, EXPERIENCE AND SALARY REQUIRED TO O., BOX 113, KINEMATOGRAPH WEEKLY.

WANTED.—Kinema Manager for southern independent; character, etc., more important than experience; send full particulars, salary required, M. or S., age, etc., with copy ref., to H., Box 107, Kinematograph Weekly.

MANAGER required for 1,500-seater in best residential part of London; good standard of education, personality and at least 10 years' management experience are essential qualifications; age not over 50; London managers (not assistants) only are invited to write for application form; applications treated confidentially.—Write F., Box 105, Kinematograph Weekly.

WANTED.—Manager, North of England kinema seating 950; no booking; no Sunday opening; state qualifications and salary.—C., Box 127, Kinematograph Weekly.

WANTED, for small independent southern kinema, Organist-Assistant Manager of integrity and character; link up short intervals, but no interludes; copy refs., age, M. or S., salary required to G., Box 106, Kinematograph Weekly. Mark envelopes "A."

SECOND and Third Operator required immediately.—Apply, Royal Cinema, Edgware Road.

BOOK-KEEPER required with knowledge of shorthand-typing, for West End office of small circuit; five-day week.—Write, giving full particulars, to A., Box 125, Kinematograph Weekly.

SITUATIONS WANTED

CINEMA MANAGER requires position; full knowledge of the business; willing to invest up to £1,000 with sound concern.—Broome, 270, Wellington Street, Grimsby, Lincs.

POSITION desired as Manager or Manager-Operator; 25 years' experience; living accommodation if possible.—B., Box 126, Kinematograph Weekly.

KINEMA Manager, experienced and strict disciplinarian; single; requires position either North or South; good knowledge operating; keen on exploitation.—Write Z., Box 124, Kinematograph Weekly.

MANAGER or Salesman seeks position anywhere.—F., Box 130, Kinematograph Weekly.

SITUATIONS WANTED (Contd.)

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MANAGER.—Disengaged April 30; London or Home Counties; 30 years' experience; full technical knowledge; two years present theatre.—3, Coppermill Lane, Walthamstow, E.17.

POSITION of Assistant or Trainee Manager required; good references.—V., Box 120, Kinematograph Weekly.

CHIEF Projectionist (age 30) desires permanency; 15 years' experience all branches; sound electrical knowledge; could take over asst. manager if desired.—Wire or write, G. Gutsell, Hope Cottage, Westerham, Kent.

EXPERIENCED Secretary/Shorthand Typist; knowledge of films; wants progressive position.—W., Box 121, Kinematograph Weekly.

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A.C./D.C. Motors and Switchgear can be supplied from stock or at short notice. Also A.C. Motors wanted urgently, all sizes and voltages. Best prices offered.—John Phillips and Co. (Electrics), 31, Fortune Green Road, West Hampstead. Hampstead 8132.

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TWO Kalee Projectors (with motors), two arcs and lamphouses (with mirrors), two C.I. bases; in reasonable condition.—Savoy Cinema, Netherton, Dudley.

BRITE-LIGHT Stage Equipment, comprising three 12-ft. battens, 12-ft. foots, six stage plugs, switchboard, four circuits dimmers, conduit piping, junction boxes; complete; nearly new.—Inquiries, Dick Montague, Peacock Hotel, Market Harborough. Tel.: 2187.

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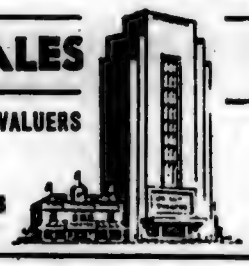

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SEATING REPLACEMENTS REPAIRS

Continued from page 40

DATE.	TIME.	PLACE.	TITLE OF FILMS.	SHOWN BY.	STARS.	CERT.
		NEWCASTLE.				
Tues., April 22	10.30 a.m.	Grainger ...	Arizona Stagecoach; Texas Trouble Shooters	Ealing	Ray Corrigan ...	U
,, ,, 22	10.30 a.m. and 3 p.m.	Own	Carnival in Costa Rica	20th-Century Fox	Dick Haymes... ...	U
,, ,, 22	10.30 a.m.	Stoll	I Cover Big Town	Paramount ...	Philip Reed	A
,, ,, 22	10.30 a.m.	Essoldo	Vengeance	Exclusive	Viviane Romance ...	A
Wed., ,, 23	10.15 a.m.	Haymarket ...	Nora Prentiss	Warner	Ann Sheridan... ...	A
,, ,, 23	10.30 a.m.	Essoldo	Cynthia's Secret	M-G-M.	Lionel Barrymore ...	A
Thur., ,, 24	10.45 a.m.	Stoll	The Inner Circle	British Lion ...	Adele Mara	A
,, ,, 24	10.30 a.m.	Essoldo	Gentleman Joe Palooka	Pathe	Joe Kirkwood ...	A
Fri., ,, 24	10.45 a.m.	Stoll	Roll on Texas Moon	British Lion ...	Roy Rogers	U
,, ,, 25	10.30 a.m.	Stoll	Blaze of Noon	Paramount ...	Anne Baxter	A
,, ,, 25	10.30 a.m.	Essoldo	Non-Stop New York (Reissue); Happy Holiday	International ...	Anna Lee	A
		NOTTINGHAM.				
Tues., April 22	10.45 a.m.	Elite	Stallion Road	Warner	Ronald Reagan ...	A
,, Wed. ,, 22	10.30 a.m.	Scala	Undercover Girl	M-G-M.	Ann Sothern ...	A
,, ,, 23	10.30 a.m.	Scala	I Cover Big Town	Paramount ...	Philip Reed	A
,, ,, 23	10.45 a.m.	Elite	Royal Flush	Warner	Dennis Morgan ...	A
,, Fri., ,, 23	10.30 a.m.	Carlton	Cynthia's Secret	M-G-M.	Lionel Barrymore ...	U
,, ,, 25	10.30 a.m.	Elite	Nora Prentiss	Warner	Ann Sheridan... ...	A
		SHEFFIELD.				
Tues., April 22	10.30 a.m.	Hippodrome ...	Stallion Road	Warner	Ronald Reagan ...	A
,, Wed., ,, 22	10.30 a.m.	Palace	Jungle Princess (Reissue) ...	Paramount ...	Dorothy Lamour ...	A
,, ,, 23	10.30 a.m.	Cinema House ...	Hold That Woman (Reissue); Tom Tom Topia	Renown	James Dunn	A
,, ,, 23	10.30 a.m.	Hippodrome ...	The Courtneys of Curzon Street...	British Lion ...	Anna Neagle ...	U
,, Thur., ,, 23	10.30 a.m.	Palace	My Favorite Brunette	Paramount ...	Bob Hope	A
,, ,, 24	10.30 a.m.	Hippodrome ...	Royal Flush	Warner	Dennis Morgan ...	A
,, ,, 24	10.30 a.m.	Palace	Ladies Man	Paramount ...	Eddie Bracken ...	U
,, Fri., ,, 24	10.45 a.m.	Cinema House	The Inner Circle	British Lion ...	Adele Mara	U
,, ,, 25	10.30 a.m.	Cinema House ...	Marked Men; Secret Evidence (Reissues)	Renown	Warren Hull ...	A
,, ,, 25	10.30 a.m.	Hippodrome ...	Nora Prentiss	Warner	Ann Sheridan... ...	A

LONDON AND PROVINCIAL TRADE SCREENINGS

DATE.	TIME.	PLACE.	TITLE OF FILMS.	SHOWN BY.	STARS.	CERT.
		LONDON.				
Thur., April 17	10.30 a.m. & 2.30 p.m.	Private	Danger Street	Paramount ...	Jane Withers ...	A
,, ,, 17	10.30 a.m.	Own Theatre ...	A Day at the Races (Reissue) ...	M-G-M ...	Marx Brothers ...	U
Tues., ,, 22	10.30 a.m. & 2.30 p.m.	Private	Wild Harvest	Paramount ...	Alan Ladd	A
,, ,, 22	10.45 a.m.	Odeon	Black Narcissus	G.F.D.	David Farrar	A
,, ,, 22	2.30 p.m.	Hammer ...	The Inner Circle	British Lion ...	Adele Mara	A
Wed., ,, 23	10.30 a.m.	Studio One ...	I'll Be Yours	G.F.D.	Deanna Durbin ...	U
,, ,, 23	2.30 p.m.	Hammer ...	Roll on Texas Moon	British Lion ...	Roy Rogers	U
,, ,, 23	10.30 a.m.	Own Theatre ...	The Earl of Chicago (Reissue) ...	M-G-M	Robert Montgomery ...	A
		BELFAST.				
Fri., April 25	10.30 a.m.	Ritz	The Courtneys of Curzon Street	British Lion ...	Anna Neagle ...	U
		BIRMINGHAM.				
Tues., April 22	10.30 a.m.	Forum	Nora Prentiss	Warner	Ann Sheridan... ...	A
,, ,, 22	10.30 a.m.	Scala	Riff-Raff	RKO-Radio ...	Pat O'Brien ...	A
,, ,, 22	10.30 a.m.	Futurist ...	Undercover Girl	M-G-M	Ann Sothern ...	A
Wed., ,, 23	10.30 a.m.	Forum ...	Blaze of Noon	Paramount ...	Anne Baxter ...	A
,, ,, 23	10.30 a.m.	Futurist ...	Gentleman Joe Palooka	Pathe	Joe Kirkwood ...	A
,, ,, 23	10.30 a.m.	Tatler	Pathway to Fame ; Walking on Air	Butchers	Bruce Woodcock ...	U
,, ,, 23	10.30 a.m.	Scala	Cynthia's Secret	M-G-M	Lionel Barrymore ...	A
Thur., ,, 24	10.30 a.m.	Forum ...	High Barbaree	M-G-M	Van Johnson	A
,, ,, 24	10.45 a.m.	Futurist	The Inner Circle	British Lion ...	Adele Mara	A
Fri., ,, 25	10.45 a.m.	Futurist	Roll on Texas Moon	British Lion ...	Roy Rogers	U
,, ,, 25	10.30 a.m.	Forum	The Beginning or the End ...	M-G-M	Brian Donlevy ...	U
,, ,, 25	10.30 a.m.	Scala	Vengeance	Exclusive	Viviane Romance ...	A
		CARDIFF.				
Tues., April 22	10.45 a.m.	Odeon	Blaze of Noon	Paramount ...	Anne Baxter ...	A
,, ,, 22	10.30 a.m.	Olympia	Royal Flush	Warner	Dennis Morgan ...	U
,, ,, 22	11 a.m.	Park Hall ...	Vengeance	Exclusive	Viviane Romance ...	A
,, ,, 22	10.45 a.m.	Empire	The Inner Circle	British Lion ...	Adele Mara	A
Wed., ,, 23	11 a.m.	Olympia	Gentleman Joe Palooka	Pathe	Joe Kirkwood ...	A
,, ,, 23	10.30 a.m.	Park Hall ...	Till the Clouds Roll By	M-G-M	Robert Walker ...	U
,, ,, 23	10.45 a.m.	Odeon	Roll on Texas Moon	British Lion ...	Roy Rogers	U
Fri., ,, 25	10.30 a.m.	Olympia	Nora Prentiss	Warner	Ann Sheridan... ...	A
,, ,, 25	10.45 a.m.	Park Hall ...	Undercover Girl	M-G-M	Ann Sothern ...	A
,, ,, 25	10.45 a.m.	Odeon	The Ghost Goes Wild	British Lion ...	James Ellison... ...	A
		GLASGOW.				
Mon., April 21	10.30 a.m.	Regal	Cynthia's Secret	M-G-M	Lionel Barrymore ...	A
Tues., ,, 22	10.45 a.m.	Playhouse ...	I Cover Big Town	Paramount ...	Philip Reed	A
,, ,, 22	10.30 a.m.	Regal	Stallion Road	Warner	Ronald Reagan ...	A
,, ,, 22	10.45 a.m.	Cranstons ...	The Inner Circle	British Lion ...	Adele Mara	A
Wed., ,, 23	10.30 a.m.	Regal	Royal Flush	Warner	Dennis Morgan ...	U
,, ,, 23	10.45 a.m.	Playhouse ...	Roll on Texas Moon	British Lion ...	Roy Rogers	U
Thur., ,, 24	10.30 a.m.	Regal	Nora Prentiss	Warner	Ann Sheridan ...	A
,, ,, 24	10.45 a.m.	Playhouse ...	The Ghost Goes Wild	British Lion ...	James Ellison ...	A
Fri., ,, 25	10.30 a.m.	Regal	High Barbaree	M-G-M	Van Johnson	A
,, ,, 25	10.45 a.m.	Playhouse ...	Plainsman and the Lady ...	British Lion ...	William Elliott ...	A
		LEEDS.				
Tues., April 22	10.30 a.m.	Tower	Non-Stop New York (Reissue) ; Happy Holiday.	International ...	Anna Lee	A
,, ,, 22	10.30 a.m.	Ritz	Royal Flush	Warner	Dennis Morgan ...	U
,, ,, 22	10.45 a.m.	Scala	The Inner Circle	British Lion ...	Adele Mara	A
Wed., ,, 23	10.30 a.m.	Tower	Carnival in Costa Rica ...	20th Century-Fox ...	Dick Haymes... ...	U
,, ,, 23	10.45 a.m.	Scala	Roll on Texas Moon	British Lion ...	Roy Rogers	U
,, ,, 23	10.30 a.m.	Ritz	Nora Prentiss	Warner	Ann Sheridan... ...	A
Thur., ,, 24	10.30 a.m.	Ritz	I Cover Big Town	Paramount ...	Philip Reed	A
,, ,, 24	10.45 a.m.	Tower	The Ghost Goes Wild	British Lion ...	James Ellison ...	A
Fri., ,, 25	10.15 a.m.	Ritz	A Tale of Two Cities (Reissue) ...	M-G-M	Ronald Colman ...	A
,, ,, 25	10.45 a.m.	Tower	Plainsman and the Lady ...	British Lion ...	William Elliott ...	A
		LIVERPOOL.				
Tues., April 22	10.45 a.m.	Palais de Luxe ...	I Coyer Big Town	Paramount ...	Philip Reed	A
,, ,, 22	10.30 a.m.	Forum	Stallion Road	Warner	Ronald Reagan ...	A
,, ,, 22	10.45 a.m.	Scala	The Inner Circle	British Lion ...	Adele Mara	A
Wed., ,, 23	10.30 a.m.	Forum	Royal Flush	Warner	Dennis Morgan ...	U
,, ,, 23	10.45 a.m.	Majestic ...	Roll on Texas Moon	British Lion ...	Roy Rogers	U
Thur., ,, 24	10.30 a.m.	Forum	Nora Prentiss	Warner	Ann Sheridan... ...	A
,, ,, 24	10.45 a.m.	Palais de Luxe ...	The Ghost Goes Wild	British Lion ...	James Ellison ...	A
Fri., ,, 25	11 a.m.	Own	Carnival in Costa Rica	20th Century-Fox	Dick Haymes... ...	U
,, ,, 25	10.45 a.m.	Majestic ...	Plainsman and the Lady ...	British Lion ...	William Elliott ...	A
,, ,, 25	10.30 a.m.	Forum	Cynthia's Secret	M-G-M	Lional Barrymore ...	A
		MANCHESTER.				
Tues., April 22	10.45 a.m.	Theatre Royal ...	Blaze of Noon	Paramount ...	Anne Baxter	A
,, ,, 22	10.45 a.m. & 2.15 p.m.	Private	Nora Prentiss	Warner	Ann Sheridan ...	A
Wed., ,, 23	10.45 a.m.	Deansgate ...	High Barbaree	M-G-M	Van Johnson	A
Thur., ,, 24	10.45 a.m.	Theatre Royal ...	Gentleman Joe Palooka	Pathe	Joe Kirkwood ...	A
,, ,, 24	10.45 a.m.	Oxford Street ...	Carnival in Costa Rica	20th Century-Fox	Dick Haymes	U
,, ,, 24	10.45 a.m.	Deansgate ...	The Inner Circle	British Lion ...	Adele Mara	A
Fri., ,, 25	10.30 a.m.	Theatre Royal ...	The Beginning or the End ...	M-G-M	Brian Donlevy ...	U
,, ,, 25	10.45 a.m.	Deansgate ...	Black Narcissus	G.F.D.	David Farrar	A
,, ,, 25	10.45 a.m.	New Oxford ...	Roll on Texas Moon	British Lion ...	Roy Rogers	U

Continued at foot of page 39.

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SUPPLEMENT TO KINEMATOGRAPH WEEKLY

SUB-STANDARD FILM

COMMERCIAL CULTURAL AND INDUSTRIAL REVIEW

VOL. 2. NO. 11 APRIL 17, 1947 PRICE SIXPENCE

NEW G. B. 16mm. Releases

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Tex Ritter.

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Robert Paige, Diana Barrymore.

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SAN DIEGO, I LOVE YOU (U)
Jon Hall, Louise Allbriton.

HERE COME THE CO-EDS (U)
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THIS IS THE LIFE (A)
Donald O'Connor, Peggy Ryan.

TRAIL OF THE VIGILANTES (U)
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Guest Pests (U) ... ... 8 mins.

●

APACHE TRIAL (U) 66 mins.
starring Lloyd Nolan, Donna Reed

CHINA CARAVAN (A) 67 mins.
starring Laraine Day, Barry Nelson

●

ROSE MARIE (U) 111 mins.
starring Jeanette MacDonald, Nelson Eddy, James Stewart

Groovie Movie (U) ... ... 9 mins.

ADVENTURE (A) 129 mins.
starring Clark Gable, Greer Garson

Quicker'n A Wink (U) ... 9 mins.

●

RAGE IN HEAVEN (A) 84 mins.
starring Robert Montgomery, Ingrid Bergman, George Sanders

That Inferior Feeling (U) 9 mins.

The Tell Tale Heart (A) ... 20 mins

●

ANDY HARDY'S DOUBLE LIFE (U) 92 mins.
starring Mickey Rooney, Esther Williams, Lewis Stone, Fay Holden

A Door Will Open (U) ... 11 mins.

Fancy Answers (U) ... ... 10 mins.

Library Picks the Right Films

See Page IV

SUPPLEMENT TO KINEMATOGRAPH WEEKLY

SUB-STANDARD FILM

COMMERCIAL CULTURAL AND INDUSTRIAL REVIEW

VOLUME 2 APRIL 17, 1947 NUMBER 11

Guide to Visual Aids Exhibition

See Page XI

FIRST SPECIALLY BUILT 16-mm. KINEMA OPENED

Coastal Enterprises' Cameo, Skegness

BRITAIN'S first specially built 16-mm. kinema, the Cameo, was opened at Skegness by Coastal Enterprises—lessees of the resort's pier—on Easter Saturday.

The opening ceremony was performed by the chairman of the council, A. Denham, and the audience included many civic dignitaries.

A 350-seater, the Cameo is built underneath the pier—the concrete platform serving as the roof to the kinema. It was erected as part of the pier's reconstruction from war damage—a scheme licensed by the Ministry of Transport.

Continuous shows are given daily from 11 a.m. to 10 p.m.

A full description of the novel design—devised by H. B. Schofield, of Electronic and Television Industries—appears on page vi

SCHOOL-FILMS COMMITTEE STUDIES CLASSIFICATION

A scheme for the classification of educational films will be operated by a sub-committee of the Ministry of Education's Films for Schools Production Committee.

The sub-committee comprises H. Bruce Woolf, Association of Specialised Film Producers; Paul Rotha, Federation of Documentary Film Producers; Dr. Alexander, National Committee for Visual Aids in Education, and Miss Helen De Mouilpied, chief production officer, Films Division, Central Office of Information.

At its next meeting on April 29 the Committee will consider a report from the Programme Committee—representative of teachers—which furnishes an estimate of the requirements of local education authorities for films and film appliances.

Ayr to Appoint Film Controller

Ayrshire Education Committee has decided to appoint a whole-time employee to carry out all the necessary work in connection with the issue of projectors and films to schools.

The duties of the post include training teachers in the use of projectors.

20th-Fox—Paramount Have Joint Distributing Plans

NEW CORPORATION FORMED TO OPERATE THROUGHOUT THE WORLD

TWO more major film companies are to enter the sub-standard field. A new corporation is being formed by 20th-Century Fox and Paramount International Pictures in America, to distribute 16-mm. films to all parts of foreign countries not reached with standard product. The concern, which will be owned on a fifty-fifty basis by the two stockholding companies, will acquire distribution rights for 16-mm. versions of 20th-Fox and Paramount films in all countries except Canada.

Final distribution arrangements are under discussion, and a corporate name for the concern is expected shortly.

Emanuel Silverstone, in addition to his present duties as home-office representative of 20th Century-Fox International, will be president of the new corporation. He states that he is particularly enthusiastic over the possibilities of narrow-gauge films since.

Daniel Frankel, who resigned as vice-president of Four Continent Films, which distributes British product in the United States, has been engaged as general manager. He was formerly a distributor of motion pictures in Europe, and also foreign manager of Pathé International.

Educational Branch

Under the proposed agreement, the new corporation, in addition to original versions, will handle dubbed and superimposed versions of both companies' films. Also scheduled for distribution will be a series of educational shorts called "The World To-day," under production by Boris Vermont at Movietone News.

This development follows closely on the news that M-G-M is to distribute all 16-mm. versions of Republic Pictures' product—reported in the KINEMATOGRAPH WEEKLY of March 27.

The agreement, which affects all countries with the exception of United States and Canada, was reached by Sam Eckman, Jun., managing director of M-G-M, and R. W. Altschuler, president of Republic International. Distribution in this country will be under the direction of F. D. Russell Roberts, manager of M-G-M's 16-mm. department.

In the meanwhile, RKO-Radio's plans for a full-scale entry into the 16-mm. field are reaching final stages. According to reports from R. S. Wolff in the United States, the company will have three programmes, each containing 12 pictures, ready for distribution by mid-May.

Putting the finishing touches to the Royal Geographical Society's visual aids exhibition. L. P. Kerwin, secretary of the society and Miss P. Sidgwick photographed by "Sub-Standard Film's" cameraman at South Kensington

M.P.s TO OPEN TWO VISUAL AIDS EXHIBITIONS

VISUAL aids to education will be the subject of two exhibitions, one in London and the other at Leeds, to be opened on April 26. At the Royal Geographical Society's South Kensington premises, the proper use of the new medium for the teaching of geography will be illustrated, while in Yorkshire new equipment available is to form the basis of the show.

This exhibition, planned by Leeds Educational Film Society, will be opened in the Church Institute, Albion Place, Leeds, at 10.30 a.m., by H. D. Hughes, M.P., chairman of the Ministry of Education's Preparation and Production Committee of Visual Aids.

Demonstrations of 16-mm. films suitable for the classroom, film strips, projectors—both film and film strips — epidiascopes and charts are to be given throughout the day.

Arrangements for Parties

The Royal Geographical Society's exhibition is to be opened at 2.30 p.m. by D. R. Hardman, M.P., Parliamentary Secretary to the Ministry of Education. A lecture by G. J. Cons, M.A., Miss M. Simpson, B.A., and H. Bruce Woolfe on "Visual Aids in Geographical Teaching" will follow the ceremony.

From then onwards, the exhibition will be open daily from 11 a.m. to 5 p.m. until (and including) May 17. Special arrangements can be made for parties of students or pupils visiting the premises.

Full details of this exhibition are given on page xi.

"Censorship Should Be Enforced"

A sub-committee of the County Councils' Association, in a detailed report on film censorship matters, reveals that "non-inflammable films in the sub-standard (16-mm.) size are not subject to censorship and there are at present no restrictions on the distribution of such films to unlicensed premises. During the war there has been a very considerable increase in the distribution of such films and the question of censorship and licensing may well be reviewed."

The report has been accepted by a joint conference of official bodies (including the National Union of Teachers and the Association of Municipal Corporations), which is to send a delegation to see the Minister of Education to discuss the problems of film censorship and children at the kinemas.

Rank Group Confers

From May 1 onwards there will be an extensive drive to sell Universal pictures on 16-mm. to all European countries in conjunction with the Rank, Eagle Lion and General Film Distributors organisations.

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ASSISTANT EDITOR: HARRY WHITE

Straight Off the Reel

THERE is a strange reluctance on the part of many industrialists to disclose details of the 16-mm. instructional and documentary productions they sponsor. Under a veto of "top secret, old man," they withhold any form of information until the film is ready for distribution. Why all this secrecy? Is it a legacy from war-time Whitehall?

SECRECY concerning production plans increases the possibilities of overlap in subject material, which should be avoided for the good both of the sponsor and the eventual user. After all, two of the biggest outlets for the present type of high-class publicity-instructional films are technical training institutes and overseas audiences. They don't want to show duplicated subjects.

IF industry is to extract the greatest benefit from this medium, there must be an exchange of plans. Where a film for a definite audience is proposed, the widest publicity should be given so that the time and money involved in producing a subject of similar appeal should not be wasted. Under normal circumstances nothing will be lost by abandoning this "hush-hush" policy—and there is everything to gain.

A DEPARTURE from the conventional "advertising stand" exhibition is promised in the assembly of visual-aids material which the Royal Geographical Society is opening at its Kensington premises on April 26—full details appear elsewhere in this issue. Tying-up with the operation of the Ministry of Education's two films for schools committees it will give teachers and pupils an opportunity of studying under one roof the production, the application and the development of films and film strips in teaching. It fills a long-felt gap by offering first-hand information on the new medium to the man who's got to do the job—the teacher.

IS the question of 16-mm. membership of the Cinematograph Exhibitors' Association in abeyance? We learn that no further action is likely unless stronger representations are made to the General Council. In the meanwhile, it is understood that consideration is being given to the possibility of a joint exhibitors' renters' licensing committee to regulate 16-mm. shows—a suggestion of the Kinematograph Renters' Society. With more and more showmen and renters entering the sub-standard field of entertainment, it is imperative that a clear-cut and straightforward policy should be evolved and put into action quickly by the two bodies.

C.O.I. Library Picks the Right Film for the Right People

FIRST-HAND knowledge of every film held, enables the Central Film Library to offer its thousands of borrowers a personal service in suggesting suitable subjects. Part of the Government's home release organisation, this library has taken on fresh importance now that the Board of Trade has promised aid in the overseas distribution of sponsored films.

Described by HARRY WHITE **Photographed by WILLIAM KEMP**

THE importance of the film distributing organisation of the Central Office of Information to producers and industrialists has been very considerably increased by the recent decision of the Board of Trade to afford official facilities for overseas distribution of commercial subjects.

It is understood that the Board of Trade scheme, which will operate through our Embassies abroad, will be run in conjunction with the existing machinery of the C.O.I. which already circulates documentary films abroad through its overseas section and which handles a similar type of film on the home market through the Central Film Library and its sub-libraries and mobile units.

There is little variance in the objects of both schemes. Although the Board of Trade service is essentially commercial, the C.O.I. facilities in the U.K. are intended to accent the educational and cultural aspects, but in both, the Government intention is to ensure that the right people see the right film.

Double Advantage to Producers

Many of the subjects selected for overseas distribution will qualify for home distribution—a double advantage to producers and industrialists whose ultimate aim will be more surely secured by an understanding of the procedure followed by the Central Film Library.

The library is housed in the Imperial Institute, where the staff of 40 is called upon to deal with the dispatch of something like 9,000 films monthly at peak periods.

This output calls for a smooth-running system which can not only organise and maintain the flow of traffic, but can also put new films into circulation swiftly. Experience in this type of work has been gained over a period of 16 years—for the library is no war-time innovation. It was created in 1931 by the Empire Marketing Board and later, by amalgamation with the G.P.O. Film Unit, became the Empire and G.P.O. Film Library. At the outbreak of war, this small but efficient organisation provided the foundations upon which the Ministry of Information built the present large structure.

To-day, the library has a collection of over 1,000 film titles ranging from specialised subjects for restricted use to popular-type documentaries with a wide appeal. With very few exceptions, all subjects are circulated on 16-mm. prints—most are on 16-mm. and 35-mm. as well. Last year, 81,550 prints were dispatched free to users throughout the country—the only charge made is return postage.

Representative Audiences

Audiences supplied fall into three categories:—

(*a*) Educational authorities, cultural organisations and teaching institutes, which are the largest single type of user; (*b*) youth and social clubs and adult education bodies; (*c*) hospitals and other public services, factories and commercial firms.

The chief restriction is that no admission charge be made.

Any organisation or body possessing the services of a projector and a competent projectionist may borrow films. The form of application has been simplified as much as possible. It consists of merely ten questions designed to evoke information which will maintain the best service for users and suppliers alike.

For instance, "approximate number of audience expected" prevents films being obtained for private house screenings. Films are not supplied where audiences fewer than 50 are anticipated. With so great a demand, the Central Film Library feels it is necessary to guarantee the widest possible circulation of prints available. This also means a maxi-

As soon as a new film is accepted for circulation by the Central Film Library, members of the booking department make a careful study of its subject. This gives them first-hand knowledge to suggest titles to borrowers. Above A. Vesselo, the library's secretary, with some of his booking staff

mum limit on footage which can be despatched for any particular screening.

A. Vesselo, secretary of the Central Film Library, contends that as the service is free "they must put the prints to the greatest possible use." Most of the films are of the educational, cultural or social types, he points out, and it is felt that 60 min. to 90 min. is quite long enough for a programme of this nature. A show of this length is long enough to be solid and interesting without tiring an audience.

Fourteen days' notice for the supply of a film is normally necessary. The booking system itself is foolproof although simple: it contains a series of indexed cards maintained for each print which record availability.

If a required title is not available for a specific date, the booking department is competent to recommend a suitable substitute. This is possible as a result of the careful system of viewing by appropriate members of the staff of all films as they are accepted.

Films held by the library are principally those which have been produced by the C.O.I., or the old Ministry of Information—normally on behalf of a Government department—but it also circulates a large number of films obtained from outside sources including those supplied by Dominion or foreign Governments and commercial concerns. Films acquired from any outside source must conform to certain general conditions.

Acceptance Code

The principal stipulations are:—

(*a*) No blatant advertising.

(*b*) No definite overlap with existing subjects held for circulation.

(*c*) No specific political leaning.

(*d*) An appeal within the functions for which the library operates.

At a preliminary viewing, the number of prints required for circulation is assessed and its catalogue classification for the Central Film Library determined.

Before it is put into its appropriate section in the South Kensington vaults, the film is viewed again by the booking department of the library. Members make notes on the contents and bear them in mind for suggesting substitutes or recommending subjects with a particular appeal.

That is why a request for a picture with a certain content rarely stumps the Central Film Library. If borrowers can't find what they want under the listed sub-headings of the library's catalogue, they can usually rely on the first-hand knowledge of the staff to supply an alternative.

MEDICAL FILMS MAY BE TRICKY TO MAKE—BUT THEY'RE NEEDED

THE medical profession is in urgent need of instructional films. Although a large proportion of its requirements demands specialist knowledge, there is ample scope for the average 16-mm. worker in the production of public health subjects. Any of these efforts will be afforded the ready assistance of the profession.

AT least 200 films are required immediately by the medical profession to supplement text book instruction in a wide range of specialised subjects. Unlike some big user bodies, the profession has no central pool of producers to cater for its requirements; consequently, individual units in the 16-mm. Industry are invited to interest themselves in meeting the more pressing of these needs.

Problems presented by this specialised field would appear at first sight sufficient to deter any who has little knowledge of the specialist requirements of medicine. It is this reluctance of so many producers to enter a strange field that the profession seeks to dispel and which, indeed, is gradually being overcome by the introduction over recent months of a policy of practical encouragement and co-operation.

The precise value of these measures, which are aimed at facilitating the work of both producer and doctor, will be better understood if we survey the growth of the medical film and learn something of the present structure.

It was in 1923, when 16-mm. was first introduced by the Industry, that the medical profession began to recognise the advantages to be derived in the lecture-room from the use of the new medium. In those days attempts to photograph operations and experiments were not too successful; results in the majority of cases were poor, principally because the films were taken by qualified cameramen who were not qualified practitioners.

From these early experiments grew the Kodak Film Unit, which specialised in medical films of a highly technical nature. Later, a few University centres and some leading drug manufacturers began research with a view to making worth-while films. But even in these instances much of the resultant product was indifferent and inadequate.

These drawbacks were so apparent to the medical enthusiast that in the immediate pre-war years groups of medical students who had leanings towards photography decided to make their own instructionals. They knew exactly what was required, and although their camera technique was often faulty they managed to produce pictures sufficiently good to illustrate lessons. The war, however, temporarily halted this steadily growing and promising practice. This might well have proved disastrous had it not been for the requirements of the national emergency which led many big industrial concerns to supplant these amateur efforts by the production or sponsoring of films of a highly technical nature.

Their main disadvantage is their cost. Because of this, they are in short supply, despite the generous contributions made by the sponsoring concerns.

Now that raw stock is easier for the amateur to obtain, students are once more turning to their own production.

There is also a handful of surgeons and specialists in the country who concentrate on taking films of operations and experiments. This small group is supplemented by a few sub-standard producers who make a speciality of the subjects.

Amateurs and Professionals

Amongst the amateurs the work of the Ollerenshaws in Manchester and the Dons in Kent deserves special mention on the surgical side, while Sheffield and Edinburgh Universities have made useful teaching collections in neurology. Amongst the professional units Realist have established a medical tradition for themselves with many fine productions to their credit, while Hubert Davey of Kinocrat and Eric Barrow of Manchester's National Film Agency are amongst those doing useful work in 16-mm. A new unit, Nucleus, formed solely for making medical films, has recently appointed Dr. Stanford as their managing director, this being the first unit to have a medical man full time on their staff.

With all these, and other, sources of supply striving to contribute worth-while instructional films, the medical profession foresaw the need for some form of co-ordination to safeguard individual efforts.

This co-ordinating machinery has been set up by the Medical Committee of the Scientific Film Association working in collaboration with the Royal Society of Medicine.

Preventing Overlap

A catalogue of approximately 800 medical films, with a description of the subject, has been issued and a confidential exchange of production plans between producing units who notify the association of their intentions safeguards against overlap.

The system of appraisal is working satisfactorily. Regular sessions of experts convened by the Medical Committee view the films submitted and make appropriate observations of the film's value.

But by far the greatest service the association renders to the many individual producers it hopes will assist in the fulfilment of its outstanding requirements is advice on the type of film wanted. It has published a detailed record of suggestions made by all connected with the profession and is ready to say which should have the higher priority.

To the producer who has little or no specialist knowledge of medicine, the Scientific Film Association says in effect: "You can help us in a big way but don't attempt the intricate illustrations of medical technique. Concentrate on public health films—after all, they are very popular. They would educate the public to look after itself and keep a tight check on disease while the specialists are making the technical films."

Anything up to 9,000 to 10,000 films a month are handled in peak periods by the despatch and reception department. It is supervised by F. Page, standing on left

All films are examined when returned to the library after use. Eight operators, seated at editing tables, check between 70 and 80 films each a day

COMMERCIAL

Cameo, Skegness, is Britain's First Specially-Built 16-mm. Kinema

NOVEL CONSTRUCTION AND DESIGN OF THE CAMEO, SKEGNESS

DESIGNED originally as an exclusive kiddies' theatre, the Cameo, at Skegness—Britain's first specially constructed 16-mm. kinema—embraces many novel features. The nature of its site underneath the resort's pier presented many unusual planning considerations to the architect, H. B. Schofield, of Electronic and Television Industries.

The Cameo is the venture of the licensees of the pier—Coastal Enterprises, with which a number of Skegness businessmen are associated.

Designed on imposing lines, embellished with a pleasing decorative motif, the kinema was constructed within the short period of three months. This included survey, planning and building, and not one day's work was lost during the long icy spell.

Concrete Structure

It is a concrete structure, and the platform of the pier, made from the same material, forms the roof of the kinema. Seating accommodation is provided for 350, arranged in rows of 11 gold-plush, tip-up seats.

The overall length of the Cameo, from backstage to projection-room, is 81 ft. 6 in. and it is 26 ft. wide. Side gangways, each 3 ft. 6 in. wide, give easy access to the seating. Seafaring scenes form the motif of the artistic panels decorating the auditorium.

Lighting is provided by rows of small fittings let into the ceiling. The 9 ft. by 6 in. screen was supplied by the Perforated Screen Co., of Walthamstow.

Raised Projectors

Some unusual problems were encountered when designing the projection-room ports. Owing to the restricted height of the auditorium it was not practicable to have a steep rake. At the same time, head room required by patrons at the rear had to be considered.

To overcome these difficulties it was decided to raise the projectors on a stand in the box to give a suitable throw of 75 ft. The distance between ports is 4 ft. 6 in. and adjoining the projection box are film storage spaces and rewind rooms.

Two new 16-mm. Victor projectors are installed. They were supplied in time for the opening on April 5 by Stanley Gorry,, managing director of Victor Animatograph Corporation, in face of serious production difficulties. The Bitone Vitavox reproducers working in conjunction with the machines are of non-standard type.

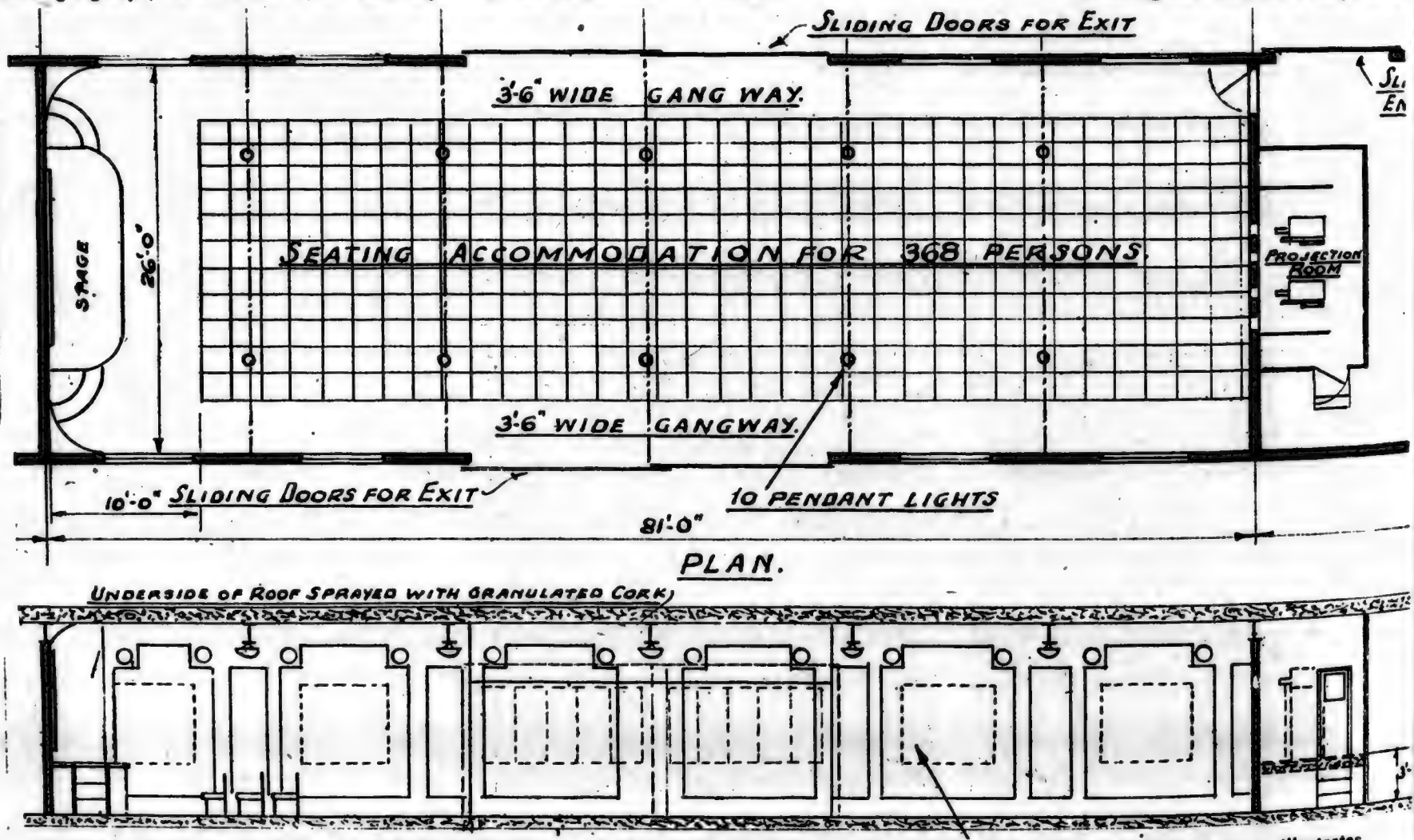
The Cameo was constructed and furnished by Bradshaws, of Skegness, Leicester and London, under the supervision of Slater and Shaw.

Sixteen-mm. film equipment, public address apparatus and generating plant are housed in this van—reconstructed by British Films from an American Army mobile canteen—employed by the British Legion for advice work to ex-Servicemen. The desk incorporates twin 15-watt amplifiers, recessed gramophone turntable and microphone to feed loudspeakers let in the roof

U.S. Exhibitors Plan Sub-Standard Invasion

Many exhibitors in the United States have well-advanced plans for the erection of permanent 16-mm. kinemas as soon as building restrictions are lifted and the supply of material is eased. This, according to a showman interested in the Eastern area, is likely to take place within a year.

His company is investigating site propositions with a view to entering the field on a large scale.



Ground plan (top) and elevation of the new 350-seater 16-mm. kinema opened by Coastal Enterprises at Skegness. The lower drawing illustrates the way in which the main platform of the pier—a concrete structure—has been utilised to provide the ceiling of the kinema which is housed within the pylons

Our Experts Help You in

FILM PROGRAMME SELECTION

Features

Here are the latest 16-mm. additions to the principal film libraries. A brief description, together with an assessment of the picture's family appeal, has been compiled by "Sub-Standard Film's" reviewing staff. The date of the original review in the "Kinematograph Weekly" appears after the certificate. An asterisk denotes a British picture

Title, R.T. and Certificate.	Stars.	Description.	Family Angle.
BUTCHER'S.			
I'll Turn to You ... ... 95 min. (U). April 18, 1946.	Terry Randal ... Don Stannard.	Musical melodrama about a young ex-flight sergeant who finds it difficult to adjust himself to office life.	**Excellent fare for children.**
Women and Sport ... ... 34 min. (U). May 2, 1946.	RaymondGlendenning (Commentary)	Aces of swimming, skating and riding, etc., illustrate the big part women are playing in sport.	**Good material for youngsters.**
FRANK JESSOP, LEICESTER.			
Vengeance of Rannah, The ... 55 min. (U). March 24, 1938.	Rin Tin Tin Jr. ... Bob Custer.	Cowboy detective, with help of dog, uncovers gang of stage coach robbers.	**Not harmful to children.**
Silver Trail, The ... ... 55 min. (U). March 31, 1938.	Rin Tin Tin Jr. ... Rex Lease.	Gold claim jumpers are tracked down by cowboy and detective posing as madman.	**Suitable Western for children.**
Skull and Crown ... ... 55 min. (U). Oct. 29, 1936.	Rin Tin Tin Jr. ... Regis Toomey.	Government agent captures smugglers with aid of faithful dog.	**Good fare for youngsters.**
Test, The ... ... 66 min (U).	Rin Tin Tin Jr. ... Grant Withers.	Western drama centred on clever performance of canine star.	**Typical Western material.**
Caryl of the Mountains ... ... 66 min. (U).	Rin Tin Tin Jr. ... Francis X. Bushman	Another addition to series featuring popular canine star.	**Western with child appeal.**
GAUMONT BRITISH.			
Appointment for Love ... 89 min. (U). Jan. 1, 1942.	Charles Boyer ... Margaret Sullavan	Marital comedy of a woman doctor who puts career before husband	**Safe for [youngsters.**
Arizona Trail ... ... 56 min. (U). Sept. 14, 1944.	Tex Ritter ... Janet Shaw.	Young Westerner prevents the family property from being annexed by crooks.	**Great for youngsters.**
***Brief Encounter** ... ... 86 min. (A). Nov. 15, 1945.	Trevor Howard ... Celia Johnson	Domestic comedy drama of an interlude in love life of a middle-aged woman. For public exhibition only.	**Excellent general booking.**
Broadway... ... ... 91 min. (A). July 2, 1942.	George Raft ... Pat O'Brien ...	Gangster melodrama. Nemesis catches up with ruthless crooks running night club.	**Hardly suitable for youngsters.**
Frontier Badmen ... ... 77 min. (U). April 20, 1944.	Robert Paige ... Diana Barrymore	Hearty period outdoor melodrama of three Texans who break up cattle racket.	**Good for youngsters.**
Here Come the Co-Eds. ... 90 min. (U). April 12, 1945.	Abbott & Costello...	Stars, as caretakers at a girls' college, save school from mortgage.	**Will appeal to youngsters.**
It Started with Eve. ... ... 90 min. (U). Nov. 20, 1941.	Deanna Durbin ... Charles Laughton ...	Business magnate leaves deathbed to help romance of his son and hat-check girl.	**Great stuff for the family.**
Lady in a Jam ... ... 79 min. (U). Aug. 27, 1942.	Irene Dunne ... Ralph Bellamy	Irresponsible heiress stages gold rush to "capture" psychiatrist disguised as chauffeur.	**Booking for the family.**
Law of the Range ... ... 59 min. (U). Dec. 11, 1941.	Johnny Mack Brown Fuzzy Knight	Badman is hunted down by cowboy he tried to frame for murder.	**Good for juveniles.**
Merry Monahans, The ... 91 min. (A). Nov. 2, 1944.	Donald O'Connor Jack Oakie.	Period musical comedy drama of ups and downs of loyal vaudeville family.	**Good for family.**
Patrick the Great ... ... 89 min. (U). Aug. 10, 1944.	Donald O'Connor Peggy Ryan.	Musical centred on show business. Son follows footsteps of star father.	**Great for the family.**
Phantom Lady ... ... 87 min. (A). April 27, 1944.	Franchot Tone ... Ella Raines	Engineer is wrongfully sentenced for killing wife and secretary proves his innocence.	**Hardly suitable for youngsters.**
Pittsburgh ... ... 91 min. (A). Feb. 11, 1943.	Marlene Dietrich ... Randolph Scott.	Triangle melodrama of romantic rivalry in Pittsburgh coalfields.	**Nothing to harm youngsters.**
Ride 'Em Cowboy ... ... 85 min. (U). Jan 29. 1942.	Abbott & Costello ...	Western burlesque. Tenderfoot writer of novels and songs makes good in the saddle.	**Good for the family.**
Riders of Death Valley... ... 80 min. (U). Sept. 11, 1941.	Dick Foran... ... Buck Jones ...	Three cowboy musketeers save girl's gold mine from gang who murdered her father.	**Great for juveniles.**
San Diego I Love You ... 83 min. (U). Nov. 16, 1944.	Jon Hall ... ... Louise Allbritton	Daughter tries to market father's invention, nearly fails but finds romance.	**Popular family booking.**
***Seventh Veil, The** ... ... 94 min. (A). Oct. 25, 1945.	James Mason ... Ann Todd ...	Psychological melodrama of life of a pianist from schoolgirl days to near suicide.	**Appeal to high class audiences.**
Suspect, The ... ... 84 min. (A). March 22, 1945.	Charles Laughton ... Ella Raines	Respectable tradesman turns murderer when nagging wife refuses divorce.	**Attractive crime fare.**
This is the Life ... ... 87 min. (A). Sept. 21, 1944.	Donald O'Connor ... Peggy Ryan.	Young singer falls for divorced army officer, but earlier sweetheart alters plans.	**Safe for the family.**
Trail of the Vigilantes ... ... 75 min. (U). Feb. 27, 1941.	Franchot Tone ... Warren William.	Period parody of the West. Detective runs big racketeers to earth.	**Great for youngsters.**
***Way We Live, The** ... ... 64 min. (U). July 25, 1946.	Peter Willes ...	Proposed rebuilding of blitzed Plymouth, given incorrectly as Butcher's in last month's issue.	**Excellent for children.**
M-G-M.			
Adventure ... ... 129 min. (A). Feb. 14, 1946.	Clark Gable ... Greer Garson.	Eccentric love story mixing religious sentiment and superstition and peppered with wisecracks.	**Not recommended for children.**
Andy Hardy's Double Life ... 92 min. (U). Feb. 18, 1943.	Mickey Rooney ... Esther Williams.	Domestic comedy of Andy Hardy's involved financial affairs. An addition to infallible family series.	**Excellent for children**
Apache Trail ... ... 66 min. (U). Aug. 13, 1942.	Lloyd Nolan ... Donna Reed.	Period outdoor romantic melodrama of a renegade who gives his life to redress a wrong.	**Good for youngsters**
China Caravan ... ... 67 min. (A). April 16, 1942.	Laraine Day ... Barry Nelson.	Romantic war melodrama revolving around a convoy skirmish with Japs on Burma Road.	**Should not harm youngsters.**
Firefly, The ... ... 128 min. (U). Sept. 30, 1937.	Jeanette MacDonald Allan Jones.	Espionage drama of Napoleonic wars with superb singing, music and spectacle.	**Good material for children.**
Rage in Heaven ... ... 84 min. (A). May 15, 1941.	Robert Montgomery Ingrid Bergman.	Resentful husband commits suicide in circumstances which involve enemy in murder charge.	**Hardly suitable for youngsters.**
Rose Marie ... ... 111 min. (U). Mar. 5, 1936.	Jeanette MacDonald Nelson Eddy.	Musical romance set in Canadian Rockies and introducing perennial songs from stage success.	**Excellent for children.**
RON HARRIS.			
About Face ... ... 45 min. (U). July 30, 1942.	William Tracy ... Joe Sawyer.	Knockabout army comedy of two sergeants out on the spree.	**Capital comedy for family.**
Bohemian Girl, The ... ... 71 min. (A). March 19, 1936	Stan Laurel ... Oliver Hardy.	Costume comedy—a burlesque of Balfe's famous opera.	**Excellent for the family.**
Borderland ... ... 80 min. (U). May 6, 1937.	William Boyd ..... Russell Hayden.	Hopalong poses as crook to catch rustlers operating on Mexican border.	**Useful for youngsters**

(*Continued on page ix*)

Latest in Butcher's series of musicals based on popular ballads, I'LL TURN TO YOU, featuring Terry Randal and Don Stannard, is among this month's 16-mm. releases

Shorts

A firm-by-firm guide to the short entertainment, travelogue and general interest films which have been added to the 16-mm libraries during the past month

Ron Harris

Two Hal Roach comedies have been added to the featurette line-up in the Ron Harris library. They are:—

Them Thar Hills, 20 min. (U), featuring Stan Laurel and Oliver Hardy.

Busy Bodies, 20 min. (U), also with Laurel and Hardy.

Triumph Films

A wide selection of one-, two-, and three-reel cartoons, comedies and general interest subjects have been added to Triumph Films' library, Wardour Street.

Goofy Gus, one reel (U), American cartoon.

Snipshots, series of eight one-reel cartoons (U).

Reprieved, one reel (U), Stan Laurel comedy.

Andy's Belles, two reels (U).

King of Hearts, one reel (U), cartoon.

Polly Tix in Washington, one reel (U), Shirley Temple comedy.

Music Hall, one reel (U), produced by Triumph.

Radio Rhythm, one reel (U), produced by Triumph.

Double Dutch, one reel (U), produced by J. G. Taylor.

At the Circus, one reel (U), produced by J. G. Taylor.

Wandering in the West, one reel (U), produced by Triumph.

King of the Turf, three reels (U), featuring Gordon Richards.

Sun Worshippers, one reel. Life in a nudist camp.

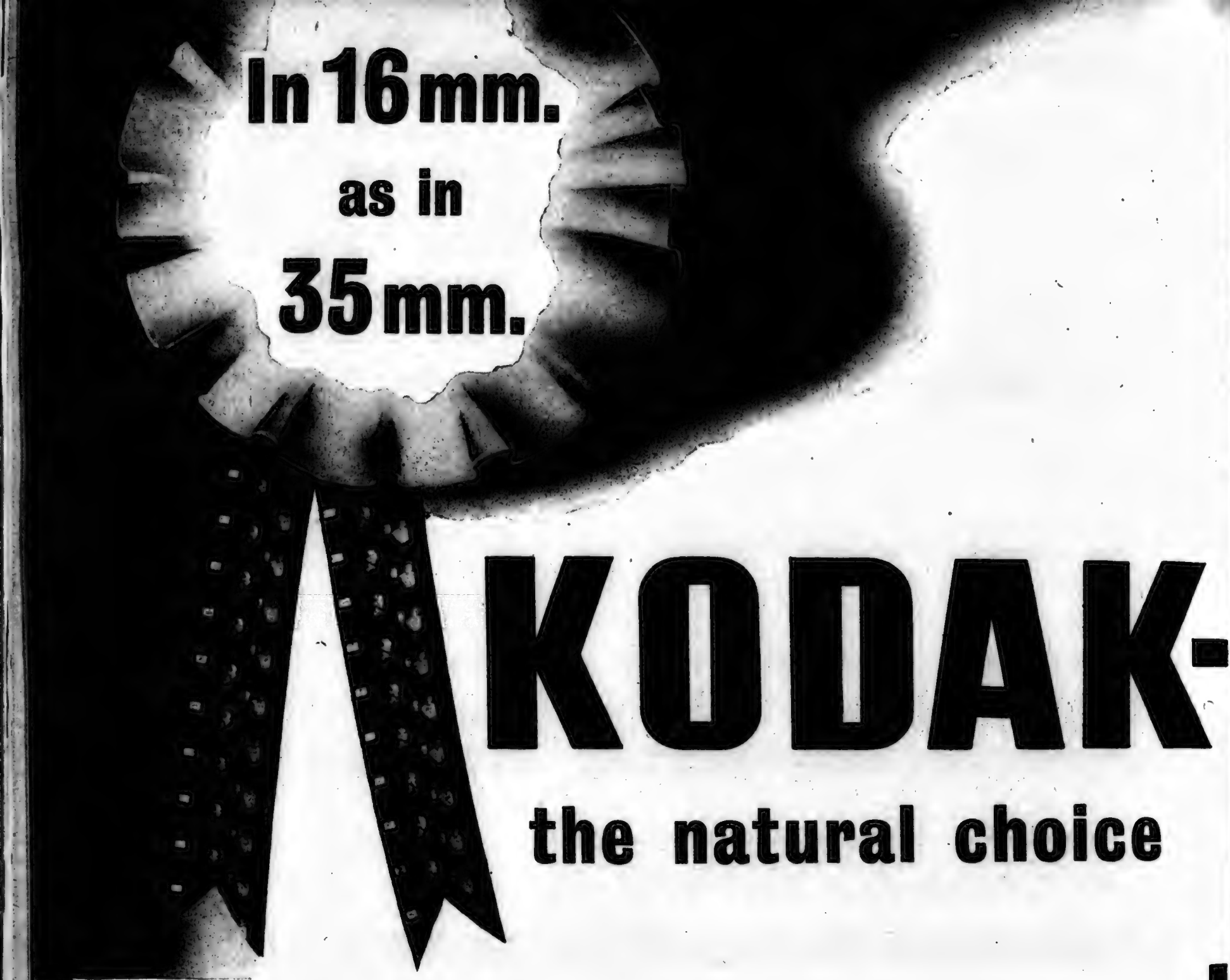
Glad Rags to Riches, one reel (U), featuring Shirley Temple.

A Music Box, one reel (U).

SILENT SUBJECT RELEASES

Pictures from the Past, one reel, interest educational. *Triumph Pictorial*, one reel, topical. *Tale of a Pup, Scout's Good Turn, Aladdin and His Lamp* and *Mother Goose*, all one-reel cartoons. *Fine Feathers*, one reel, educational. *Animal Antics*, one reel, interest. *The Vagabond*, two reels, comedy. *Lights of London*, one reel, travel. *Cotton County*, one reel, educational. *Beautiful Britain*, one reel, travel. *Ancient Cathedrals*, one reel, travel. *County Magazine*, one

Continued on page ix



KODAK-

the natural choice

Helping to widen the scope of the substandard film by still further improving the quality of the projected picture, 'Kodak' 16mm. Fine Grain Release Positive offers:—

- ✱ **A considerable reduction in graininess.**
- ✱ **An increase in the quality of sound reproduction.**
- ✱ **High resolving power.**
- ✱ **Maximum image sharpness.**

'KODAK'

16mm. FINE GRAIN RELEASE POSITIVE

KODAK LTD., (MOTION PICTURE FILM DEPT.), KODAK HOUSE, KINGSWAY, LONDON, W.C.2

London Unit Steps Up Production

NEW STUDIOS TO BE CONSTRUCTED

PLANS to step up production of 16-mm. films in this country and abroad are well in hand by the Mobile Film Co. which has moved to 110, Albany Street, N.W.1.

Aubrey Litt, head of the concern, told SUB-STANDARD FILM that work on converting a basement into a modern sound studio is to start in the near future.

When the studio is ready, production schedules for many contracts placed will be drawn up. This will necessitate sending 16-mm. cameramen abroad. "Do you know of any cameramen who would like this job?" Mr. Litt asked.

Northern Company Expands

Inman Mobile Cinemas, of Dumfries, which has been operating a mobile unit in that area since September of last year, has been registered as a limited company with offices at 11, Buccleuch Street, Dumfries. The company has a capital of £2,000 in £1 shares.

Since the new registration, the company has expanded with the introduction of an additional unit. This operates under Capt. W. H. Hewgill in the Cumberland district.

G.B. Library Installed at Perivale

The move of the G.B. 16-mm. film library into larger premises is complete. It is housed at Aintree Road, Perivale, Middlesex (telephone Perivale 7481; telegrams: Gebescope, Greenford).

Distribution of G.B. 16-mm. films will be conducted from Perivale, to which address all film orders should be sent.

APPOINTED SALES CHIEF OF SIMPLEX AMPRO

RAI LAWRENCE has resigned from M. W. Dunscombe, Bristol, to take over the appointment of sales manager with Simplex Ampro, the company marketing the Ampro 16-mm. projector which is being made in this country.

During his 12 years' service with Dunscombe he managed the importation and distribution of Ampro projectors throughout the United Kingdom.

SOUND RECORDING ASSOCIATION PLANS CONFERENCE

New Season Programme

AT the annual general meeting of the British Sound Recording Association, held in London recently, all the officers were re-elected. They are: President, Dr. L. E. C. Hughes; hon. general secretary, R. W. Lowden; hon. treasurer, L. R. H. Walker; hon. technical secretary and editor of the Association's publications, D. W. Aldous.

A satisfactory report of the Association's progress was presented. The A.G.M. was followed by two papers on the operational and training uses of sound recording in war-time, read by M. J. L. Pulling (B.B.C.) and R. W. Lowden (Royal Aircraft Establishment, Surrey).

A large-scale sound recording conference is being arranged to open the 1947-48 season.

Shorts

Continued from page vii

reel, interest. *The Land of Grapes*, one reel, travel.

By arrangement with Hinlon Exports and Norman Film Service 16-mm. versions of all Triumph films are to be exported and distributed in ten different countries.

Wallace Heaton

Public Ghost (Charlie Chase), *Thundering Taxis*, *Taxi Barons*, and *What Price Taxi*, each of the Taxi series, are the latest titles.

Watsonian Film Supply

Radio Rhythm, 8 min. (U), featuring Debroy Sommers and his orchestra.

At the Music Hall, 8 min. (U), introducing Will Fyffe and George Robey.

Kirkham

Titles are: *County Hospital* (2 reels), *Busy Bodies* (2 reels), *Them Thar Hills* (2 reels), *Going Bye-Bye* (2 reels), and *The Chimp* (3 reels), all Laurel and Hardy comedies. The remainer are: *The Fixer-Uppers*, *I'll Take Vanilla*, *Public Ghost No. 1*, *What Price Taxi?* *Thundering Taxis*, and *Taxi Barons*, all 2-reelers.

Monthly Pictorials for Outright Sale

"Triumph Pictorial" is the title of a monthly topical which Triumph Films is producing for 16-mm. showmen.

Running to 450 ft. in length, these pictorials, containing subjects which do not "date" easily, are being sold outright.

They are considered ideal for use when a recent newsreel is not available.

New Firm Specialises in Delivery Service

A special delivery service for prospective customers—their films are either dispatched by post or sent by hand to London addresses—is being introduced by Monarch Film Renters, a new sound and silent library operating in the North-West London area.

David B. Williams, manager of the concern, is specialising in private shows.

SOME OF THE FILMS NOW AVAILABLE!..

"You'll Never Get Rich" "The Amazing Mr. Williams" "The Doctor Takes a Wife" "Mr. Deeds Goes to Town" "Too Many Husbands" "The Beautiful Cheat" "Good Morning Doctor" "Adam Had Four Sons" "You Were Never Lovelier" "One Night of Love" "It Happened One Night" "Bell Bottom George" "Good Girls go to Paris" "Sahara" "Lost Horizon" "Pennies From Heaven" Westerns *featuring* Charles Starrett Bill Elliot Tex Ritter etc. *also* Fable & Fantasy Cartoons, Three Stooge Comedies, Screen Snapshots etc.

★

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Write for illustrated and informative catalogue to

DEPT. K.S.

RON HARRIS—*continued from page vii*

Title, R.T. and Certificate.	Stars.	Description.	Family Angle.
*Bred in the Bone ... 38 min. (U). Jan. 24, 1946.	Harry Wragg Gordon Richards	... Sporting interest featurette embracing tour of Newmarket racing establishments.	Suitable for children.
Calaboose ... 47 min. (U). Feb. 4, 1943.	Jimmy Rogers Noah Beery, Jr.	... Western pocket comedy. Cowboy falls for girl interested in rehabilitation of criminals.	Safe for youngsters.
Devil Checks Up, The ... 45 min. (U). Nov. 12, 1942.	Alan Mowbray Bobby Watson.	... The Devil tries to prove he is "better" than Hitler. Original title "Devil and Hitler."	Handy novelty for juveniles.
†Fiesta ... 47 min. (U). April 1, 1943.	Anne Ayars George Negrete.	... Conceited film star tries to marry South American girl but is beaten by a local.	O.K. for juveniles
Foreign Correspondent ... 126 min. (A). Oct. 3, 1940.	Joel McCrea Laraine Day	... Romantic melodrama describing adventures of an American reporter in field of espionage.	Nothing to harm youngsters.
Hopalong Cassidy Returns ... 74 min. (U). Dec. 24, 1936.	William Boyd George Hayes	... Cassidy cleans up gang of claim-jumpers run by a woman.	First rate for youngsters.
House Across the Bay, The ... 108 min. (A). May 9, 1940	George Raft Joan Bennett	... Convict husband, show-girl wife, crooked lawyer and business man in romantic melodrama.	Nothing to harm youngsters.
McGuerins from Brooklyn, The 47 min. (U). Nov. 19, 1942.	William Bendix Grace Bradley.	... Slapstick comedy of love life of two wealthy taxicab owners.	Should amuse youngsters.
Pride of the Turf ... 68 min. (U). June 11, 1942.	Guy Kibbee Dorothy Moore.	... Small town comedy with a background of trotting stables. Original title "Scattergood Rides Again."	Fair booking for youngsters.
Second Chorus ... 90 min. (U). March 20, 1941	Fred Astaire Paulette Goddard	... Musical extravaganza concerning the professional and romantic rivalry of two trumpeters.	Booking for the masses.
Taxi Mister ... 47 min. (U). April 1, 1943.	William Bendix Grace Bradley.	... Success story of two taxicab proprietors. Comedy opens in prohibition days.	Safe for youngsters.
Trade Winds ... 110 min. (A). Jan. 12, 1939.	Fredric March Joan Bennett.	... Detective comedy drama of a man hunt covering eight countries.	Capital booking for family.
WALLACE HEATON.			
Fighting Mad ... 60 min. (U). March 14, 1940.	James Newill Sally Blane.	... Outdoor romantic melodrama of the North West Mounted Police.	Reliable booking for youngsters.
Murder on the Yukon ... 60 min. (U). July 10, 1941.	James Newill Polly Ann Young.	... Royal Mounted policeman solves double murder and cleans up gang.	Fine for juveniles.
On the Great White Trail ... 60 min. (U). Sept. 15, 1938.	James Newill Terry Walker	... Man wanted for murder but Royal Mounted Policeman finds the real culprit.	Good for youngsters.

* British Picture † In colour

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Left to right: L. A. D'Arcy Pearce, designer; Miss M. C. Simpson, organiser; Miss P. Sidgwick, F. M. P. Knott, S. H. Osgood, G.B.I. and L. P. Kerwin, secretary of the Royal Geographical Society, preparing the visual aids exhibition

"IMPROVED SYSTEM NEEDED FOR AGRICULTURAL FILMS"

Scottish Council Urges Better Production

THE need for a greatly improved system of production and distribution of agricultural films is stressed in the first report of the Technical Committee of the Scottish Agricultural Advisory Council. This Committee was set up by the Council to deal with matters of a scientific and technical character.

Its members are representative of the main Council, the agricultural colleges, and the research institutes, and Dr. J. M. Caie, formerly Deputy Secretary of the Department of Agriculture for Scotland, is the chairman.

The various recommendations by the Committee have been supported by the Advisory Council and taken up by the Department of Agriculture for Scotland and other bodies concerned.

The Committee discussed the question of the need for a central organisation responsible for the production and distribution of films suitable for teaching and educational purposes generally, for use by the agricultural colleges, young farmers' clubs, etc., and came to the conclusion that the need for the production of special instructional films was not being adequately met. Steps have been taken by the Department, the colleges and the institutes to remedy this defect.

Societies at Saturation Point

Developments in the wider use of 16-mm. in Scotland are reflected in the latest moves by film societies to set up special sections to cater for this medium.

They are a direct result of the work of the Scottish Film Council and its many associated bodies in building up an efficient distribution system.

First of these societies to create a special section is the Edinburgh University Film Society, which is in its first year and which has a membership of 130. Within a fortnight of its formation this society recruited 120 members.

Aberdeen Active

Other societies active include the Aberdeen Film Society with a membership of 1,000. Dundee Film Society membership is restricted at 1,100, and membership at Dunfermline Film Society is steadily increasing.

Edinburgh Film Guild membership stands at the limit of 2,300, while Glasgow Film Society limit is at 1,100. Inverness Film Society has a membership of 300 and Lanarkshire Film and Theatre Society 250. Perth Film Society has a membership of 650, and there is now a waiting list of people wishing to become members.

Ilford Corporation To Use Movies

Ilford Borough Council Public Relations Department is to use films as part of its programmes in clubs, voluntary organisations and schools.

A recent meeting of the Council authorised the purchase of 16-mm. sound projectors from B.T.H. at a cost of £263. In the near future, plans are to be discussed for filming events in the town's Civic Week, which has been set for September.

The suggestion is that a 15-minute film should be made of the function embracing short sequences illustrating the work of the different branches of the Council.

CULTURAL

Visual Aid Exhibition Links Up With School Films Plan

DEMONSTRATIONS FOR TEACHERS FIGURE IN GEOGRAPHICAL SOCIETY'S SHOW

TIEING-UP with the work of the Ministry of Education's two committees set up to further the use of visual aids in schools, the Royal Geographical Society's exhibition, to be opened at South Kensington on April 26, will illustrate the proper use of the medium in the teaching of geography.

The exhibition will cover the processes of production connected with the making of films and other forms of visual material. In addition, it will afford an opportunity of seeing, among other things, how a film of the "moving drawing" type is made.

In this connection, a "peep-show" of a studio set constructed by G.B.I. for the making of "Day and Night" will be set up in the films section. To illustrate movement from diagrams, more than 300 pictures and "cells" used in the shooting of "Latitude and Longitude," another G.B.I. production, will be on show.

Daily Screenings

Sixteen-mm. educational and instructional films suitable for teaching geography will be screened in the Society's lecture hall, which is to be converted into a kinema.

Here is the programme of events arranged for the period during which the exhibition is open:—

Saturday, April 26, 2.30.—Opening and inaugural lecture; 4.15, film show: People and their work, "We of the West Riding" and "Arctic Harvest."

Monday, April 28, 4.—Film show: Films for juniors, "We Bring You Fish," "The Policeman" and "Farm Animals."

Wednesday, April 30, 2.45.—Demonstration lesson with film; 4.15, "Latitude and Longitude."

Saturday, May 3, 4.—Film show: "Weather," "Transfer of Heat . . . Convection," "Radiation" and "Story of a Disturbance."

Monday, May 5, 2.45: Demonstration lesson with film; 4.15, "Latitude and Longitude."

Wednesday, May 7, 4.—Film show: Films used in the education of African natives, "Rural Industries . . . Weaving (Tanganyika)" and "Air and Water."

Thursday, May 8, 4.—Film show: The surface of the earth and what it can produce, "River System" and "The Tree of Wealth" (coconut palm).

Mining Subjects

Saturday, May 10, 4.—Film show: Products from the interior of the earth, "The New Mine" and "Oil from the Earth."

Tuesday, May 13, 4.—Film show: Man uses his knowledge, "Great Circle," "Map Reading" and "Anchoring a Ship in Harbour."

Wednesday, May 14, 2.45.—Demonstration of a Visual Unit.

Friday, May 16, 2.45.—Demonstration lesson with film; 4.15, "Latitude and Longitude."

Saturday, May 17, 4.—Film show: Films for juniors, "Postcard to Devon," "Igloo Dweller" and "The Fire Maker."

It is proposed to show the film "Latitude and Longitude" at the following times daily except where otherwise stated; 11.30 a.m., 1.30 p.m., 3 p.m

WHAT TO SEE AT SOUTH KENSINGTON

"Sub-Standard Film's" special guide to the main features of the exhibition which opens on April 26. 1.—Illustrations of "Latitude and Longitude." 2.—Diagrams used for "Planetary, Seasons and Winds." 3.—The inside story of "Day And Night." 4.—Film strips, stills, charts, etc. 5.—Stages in production of an instructional film. Films will be shown in a hall adjoining at the left and film strip projectors on the right

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DARTINGTON UNIT RESUMES PRODUCTION IN JUNE

Modernised Studios and New Equipment

THE re-formed Dartington Hall Film Unit is to resume production of 16-mm. educational films in June. It will operate from completely modernised studios, editing rooms and laboratories in Totnes, which are being fitted out with the latest technical equipment.

An ambitious programme calls for a target of between 20 and 25 geographical, biological and agricultural subjects to be made each year.

T. R. Stobart, who is in charge of the unit, told a SUB-STANDARD FILM correspondent that production would start in a moderate way with about nine films a year in the initial stages.

"We have a three-year period over which to get going, and we hope to increase production very considerably," he said. "Although our new equipment will provide for both sound and silent films, if we concentrate on the latter we shall be able to make considerably more."

Two Nearly Ready

The film unit comes under the aegis of the Dartington Hall Trust, and is actually a section of the arts department. Its old-world buildings are to house the studios, editing rooms, libraries and a kinema with a seating capacity of about 30 people.

One of the first things the film unit will do when it starts work is to complete two silent films—one on water supply for schools and the other a film of the people of Polistan, which is to be made from material given by one of the expeditions to the Himalayas.

There are two studios in the new building suitable for indoor sets. One is comparatively small, but the larger one is of dimensions that will permit full-scale work. The new accommodation also includes offices and a small research laboratory.

It was learned that in the early stages of revival, sound pictures will be somewhat difficult because of a problem of recorders. It is hoped that this will be overcome as the project develops and new magnetic recorders to record direct on to films are obtainable.

Two Bell and Howell cameras are being altered to bring them up to professional standard, and new lighting equipment is being installed. In the editing room the aim is to have equipment which is comparable to 35-mm. equipment. The equipment will also include synchronisers and rewinders.

Colour on the Programme

Mr. Stobart said colour would become part of the programme as soon as the Kodachrome materials were available on a satisfactory basis. He emphasised that the unit does not aim to make profits, and if any are made they are returned to produce more films. He claimed that the unit was comparable to a commercial concern as regarded rates of pay and conditions.

"We are aiming mainly at geographical, biological and agricultural films," Mr. Stobart added. "Much of the production will be out of doors. For shooting we are not confined in our area, and if possible wish to work up connections outside the country."

In the main, the average length of films will be single-reelers and even shorter for some educationals.

Produced in two parts, each running for approximately 20 mins., VOICE IN THE WILDERNESS is one of the current releases from the Dawn Trust Library

400 Clergy Used Films for Lent

Over 400 Church of England vicars and bishops used 16-mm. films in connection with services during Lent. This followed the circulation of 20,000 clergy with library lists by Dawn Trust.

During the first two months of 1947, the Trust had arranged for the installation of ten Carpenter projectors in churches and mobile units.

The Rev. John Mortimer, director of Bible Films, has been appointed film officer for the South of England. A conference is being held in the summer.

"Pictures May Be Helping Youth"

"We are living in a changing age and there are experiments going on with which many of us older men do not altogether agree. If the minister is doing good for youth with this, it would be difficult to intervene."

That is how Rev. D. W. Greenfield moved a vote of "no action" to a meeting of Brechin and Fordour Presbytery in Scotland when a member criticised the holding of secular 16-mm. shows in a church

The Wanstead and Woodford Cine Club's Brains Trust in session. Left to right, F. G. Newmarch, F.R.P.S., F.Z.S.; S. F. Martin, hon. secretary; P. A. Mead; K. C. Blain, chairman—who acted as Question Master; E. A. Judd; C. J. Middleton, publicity secretary, and H. Cormacey, F.Z.S.

Amateurs Solve Their Problems With a Brains Trust

THE advantages of a "Brains Trust" over other methods of imparting knowledge—the wide discussion provoked on personal views and the interest value created for an audience—prompted the Wanstead and Woodford Cine Club to adopt this means of settling a number of queries which had arisen during the past season. At its March meeting, it assembled a "Trust," consisting of F. G. Newmarch, F.R.P.S., F.Z.S., S. F. Martin (hon. secretary), P. A. Mead, E. A. Judd, C. J. Middleton (publicity secretary), and H. Cormacey, F.Z.S., over which K. C. Blain (the chairman) presided as question master.

As the many questions put by the representative group of enthusiasts reflect the different problems which amateurs may come up against when tackling production, SUB-STANDARD FILM reproduces below in condensed form some of the solutions suggested by the Brains Trust—although we do not necessarily contribute to the views expressed.

Q.—What benefit would you obtain by using a hood on (a) an ordinary lens, and (b) a bloomed lens, and what are the advantages of bloomed lenses?

A.—A lens hood is preferable for use with a bloomed lens as the amount of light passing through it would be much greater. The advantage of the bloomed lens is that it gives improved definition, especially in the case of Kodachrome, and increased exposure.

Snow Scenes

Q.—Do you favour a filter for snow scenes?

A.—Opinion is divided. A neutral filter may be employed to cut down the amount of light, but the use of a yellow filter produces better contrast between snow and sky.

Q.—Is the use of a tripod advocated at all times?

A.—Yes, whenever possible, but in any case, some form of support should be found to suit local conditions.

Q.—Does colour detract from the action in a story film?

A.—This is not the case, although there is a section which prefers black and white for the indoor story film.

Q.—Should a shooting script be compiled for every film?

A.—In the case of a story film, yes—it is absolutely necessary—but a script is not essential when certain documentaries are being shot.

Q.—What is the practical interpretation of Scheiner, as marked on a packet of film?

A.—This is one method of telling the relative speed of the film compared with other methods, such as H. and D., and Western Meter readings, etc.

NEW EDUCATIONAL SUBJECTS

G.B. Library

New film strips in production by G.B. Instructional cover four classroom subjects—biology, geography, physics and history.

BIOLOGY: "Life History of Frog," "The Anatomy of the Earthworm," "Hydra," "The Development of the Sea Urchin," "The Fern," "Living or Non-living."

GEOGRAPHY: "Day and Night," "Latitude and Longitude" and "Longitude and Time."

PHYSICS: "The Cathode Ray Oscillograph" and "Atomic Energy."

HISTORY: "The Story of the Ship (Junior)," "The Development of the Ship, Part I, Ancient and Mediæval"; "The Development of the Ship, Part II, 1485-1815"; "The Development of the Ship, Part III, 19th and 20th Century"; "Changes in the Franchise Since 1831"; "Development of the British Railways" and "Expansion of Germany."

British Instructional

New educational films available from British Instructional Films are:—

Alpine Farm, 8 min., silent. A geographical subject on the life of the Alpine farmer throughout four seasons.

Modern Dairy, 7 min., silent. Describes the process of purifying and bottling milk.

Summing Up, 10 min. Latest issue to the quarterly news film on current affairs covers events of last months of 1946—the Dakota crash in the Alps; UNO conferences and industrial problems in the U.S.A. and Britain. Edited by A. L. Rowse, of All Souls College, Oxford.

Dawn Trust

Under contracts with Paul Barralet and Ronald Haines, Dawn Trust is releasing ten new 16-mm. religious films.

A series of 14 hymns and 4 carols have been produced on film strips, total 5 strips, approximately 40 frames, sale price 6s. Strips are also available on: The First Christmas, Miracles and Teaching, Palm Sunday to Calvary, approximately 60 frames each, sale price 9s.

AMPRO

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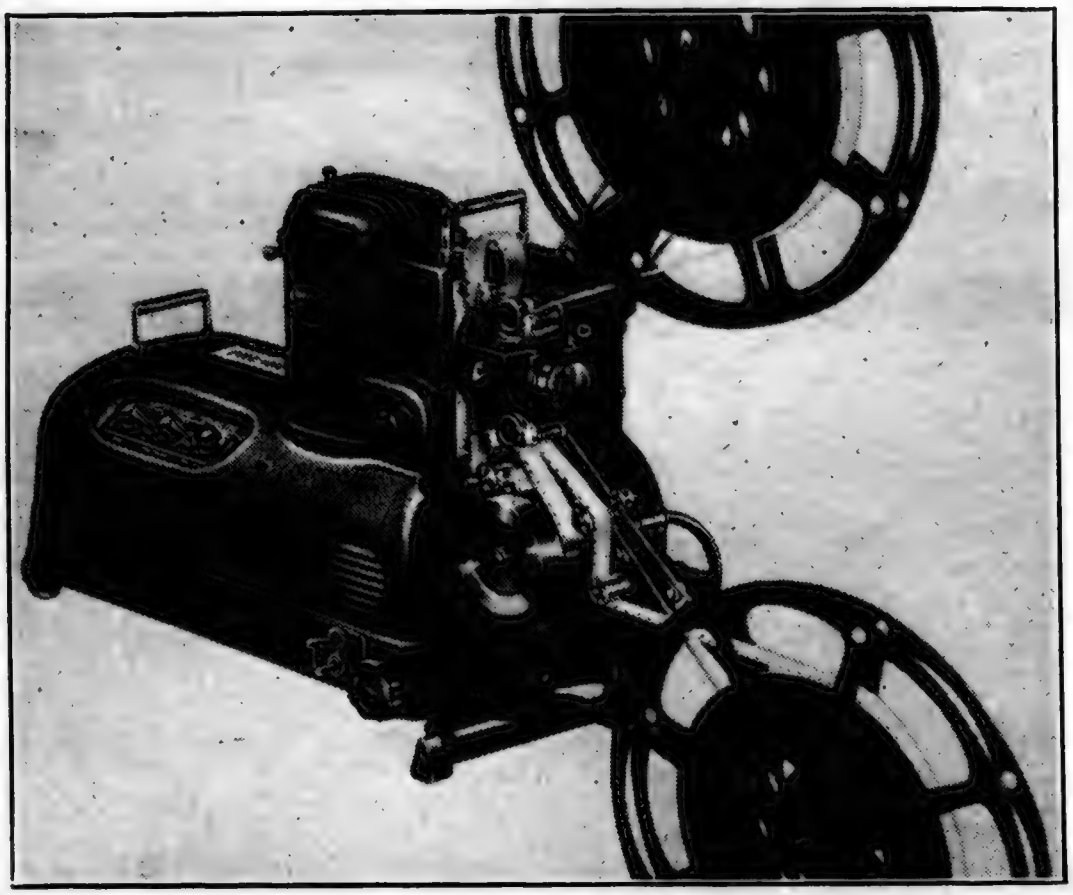

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INDUSTRIAL

Film News from the Factories

THIS feature records the development of 16-mm. in its ever-increasing application to the industrial field. Production notes and news supplement an up-to-the-minute guide to the latest trends in advertising, instructional and propaganda film presentation.

STEEL

Technique Films (Film Producers' Guild) is approaching the final stages of "Valley of Steel" (working title) for Richard Thomas and Baldwin's. It covers the making of steel-sheet and tin-plate at the company's works in Ebbw Vale, South Wales, where the first American-type strip mill has been introduced into this country, and which is prominently featured in the film.

Director, John Krish; length, 4½ reels.

Recently completed by G.B.I. is a two-reeler for Guest, Keen and Nettlefold. Directed by Darrell Carling, the film illustrates main steel and rod at the firm's Cardiff works.

Another G.B.I. production, hinging on the steel industry, is "Sharp Edge of the World," directed by Gaston Charpentier. It is a four-reel prestige picture for Gillette Industries covering the workings of the organisation.

MARITIME

For the Board of Trade, Greenpark, of the Film Producers' Guild, is making a two- or three-reeler dealing with British-built ships sailing under foreign flags.

A unit is on location in South American ports shooting material which will cover seven types of British ships. Director is Humphrey Singler.

BRITISH LIFE

Another of Greenpark's current productions is "Five Towns," a two-reeler, directed by Terry Bishop, one of the films designed by the Board of Trade to give a picture of Britain and British life to overseas audiences. This one covers the Arnold Bennett territory of the Potteries.

"National Parks," a third picture, is in final stages of editing. It is designed to help educate the public to enjoy national property without spoiling it. Director, John Eldredge.

Greenpark is also engaged on a film for B.O.A.C., "The Route to Australia," being directed by John Eldredge.

INSTRUMENTS

Two films dealing with marine instruments have been sponsored by Kelvin, Bottomley and Baird and Henry Hughes and Son, associated as Marine Instruments.

The first film, "Kelvin—Master of Measurement," is a prestige subject containing little direct or indirect advertising. It has been made as a high-level documentary portraying the life of Lord Kelvin and emphasising the number of important contributions the great scientist made to marine navigation.

"Precision Echo Sounding," made for Henry Hughes and Son, follows entirely different lines—for overseas promotion of sales. The subject is Hughes M.S.10 surveying equipment.

A film depicting its installation and operation in ships was found to be the only possible method of demonstrating this equipment to prospective customers in overseas countries.

B. of T. PLEDGES AID FOR SPONSORED FILMS

GOVERNMENT help in the overseas distribution of privately produced films illustrating British industry was promised recently by J. W. Belcher, Parliamentary Secretary to the Board of Trade in reply to a Parliamentary question.

He said that arrangements for distributing officially sponsored industrial films overseas through information officers attached to the Embassies could be used as far as possible for privately produced industrial films, provided the quality was high enough and their appeal sufficiently general.

Industrialists and producers who would welcome this assistance are asked to notify the Overseas Information Division of the Board of Trade, 3, Central Buildings, Matthew Parker Street, S.W.1.

GOVERNMENT

Several G.B.I. units are in Africa. Two films are in hand for the Rhodesian Government; the first is a film on immigration, directed by Alistair Scobie, and the second is a two-reeler in colour, directed by James Swackhammer, "Colony in Colour." This shows Rhodesia through the eyes of a British girl newly wedded to a Rhodesian soldier.

Another film being shot in Rhodesia deals with tobacco, showing the whole process from seed to cigarette. Brian Salt is directing.

The C. of I.'s Crown Film Unit is engaged on "The Civil Service as a Career" for the Ministry of Labour, intended for children leaving school. It shows how to enter the Civil Service, and describes the different positions that can be attained. Length, 2½ reels.

Exploitation Films is editing material shot by John Page in West Africa for a film of the Colonial Office, which the C. of I. is to release. It runs to 3½ reels; for theatrical and non-theatrical shows.

Its intention is to show by life on the Gold Coast how the 3½ million pounds allocated to the Gold Coast out of the 120 million voted for colonial welfare and development last year is to be spent. The commentary is spoken by a West African, Augustus Engmann, who is a teacher over here at the Institute of Education, Colonial Department. Producer and editor is Jim Mellor.

HEALTH AND SCIENCE

Films of Fact (Federation of Documentary Film Units) is shooting a two-reeler for the Ministry of Education through the C. of I. A history of handwriting through the ages, it is under the direction of J. Martin Jones.

Realist (F.D.F.U.) has a two-reeler ready for delivery to the Ministry of Health, "Your Children's Meals," designed for parents whose children are difficult about their food. Director, Alex Strasser.

The first two of a series of six "Secrets of Science" films are in hand by G.B.I. They are two-reelers, and show the impact of science on everyday life. Malcolm Stewart is in charge of direction and script.

"Sure and Steadfast," a two-reeler for the Boys' Brigade, directed by Malcolm Stewart, is another G.B.I. production in advanced stages.

FOOD

Two Technicolor films, one for Kellogg Co. and the other for Bovril, have been made by Halas Batchelor Cartoon Films, of Soho Square.

Both running to 200 ft., the films were scripted by Joy Batchelor and directed and produced by John Halas.

RAILWAYS

A series of six films in Kodachrome is being made for the L.M.S. by G.B.-Instructional.

All are two-reelers, directed by Ralph McCormack, and the titles are: "Animal, Vegetable, Mineral." "Highway of Steel," "The Butcher, the Baker . . .," "Down to the Sea in Trucks," "The Wheels Behind Walls," and "Thirty Million Acres."

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SUB-STANDARD EQUIPMENT AND OPERATING METHODS REVIEWED BY R. HOWARD CRICKS, F.B.K.S., F.R.P.S.

TECHNICAL

☆ ☆ ☆

Study the Electrical Design When Choosing a Projector

THERE should be the minimum of wiring inside the actual projector, which means that it is preferable for the amplifier to be fitted as a separate unit. That is the opinion of R. Howard Cricks, who, in his series of articles on "Points to Watch in the Choice of a Sound Projector"—the first of which appeared in last month's SUB-STANDARD FILM—discusses below the electrical circuits in common use.

Of equal importance with the mechanical construction of the 16-mm. projector is the electrical lay-out.

The first consideration is: on what electrical supplies is the machine required to be used? The simplest requirement is, of course, 200/250 volts A.C. All that is required in this case is a direct connection to the amplifier transformer, and a step-down transformer—a highly efficient piece of apparatus—to supply the 110 volts generally needed for the lamp. This transformer will have several tappings in the primary to allow for various mains voltages.

If, in addition, the machine is required to be used on 110 volts A.C., all that is needed is an additional tapping on the transformer primary.

Where Trouble Starts

It is when we start demanding that the machine shall run on D.C. that the trouble begins. I once computed that of pre-war electrical supplies in this country, over 80 per cent. were A.C. at 200/250 volts, merely 2½ per cent. at 110 volts (although this supply is found widely abroad), 15 per cent. were D.C. at 200/250 volts, and less than ½ per cent. at 110 volts, which illustrates that there is quite a number of places where 200/250 volts D.C. only is available, although the number of 110 volts D.C. supplies is negligible (unfortunately one of them occurs in the heart of London). Whether equipment is to be suitable for operation on D.C. is a matter for the purchaser.

Universal Operation

One short cut to enable the projector to be run on any supply is a small motor-alternator, running off the D.C. mains, and providing an A.C. output. On the other hand, if such a machine is to carry the load of the lamp it will need to be considerably larger than if it is to carry the amplifier and motor only, and it is therefore customary to run the lamp on D.C. through a resistance—inefficient method, but not a serious expense, as the motor would be of the universal type, 200/250 volts D.C.

I know of no British machine on which a 110 volts D.C. motor is provided; it could, of course, be run off the lamp resistance, but in this case it would have to be switched on when the lamp was switched on, otherwise it would receive almost the full mains voltage and burn out.

I have had experience with only one A.C./D.C. amplifier, and that is on the Gebescope. It is customary to decry the D.C. amplifier, chiefly because the H.T. voltage is limited to the mains voltage. But I found the Gebescope amplifier perfectly reliable, and with sufficient power for most occasions. This amplifier is provided with a rectifier for A.C., and a barretter for stabilising the voltage and providing the L.T. for use on D.C.

The method of switching is quite important. Some machines have separate switches for amplifier, motor and lamp, which means that it is possible for the lamp to be switched on before the motor, and if the film is threaded blistering will occur, and, what is even more important, since the lamp will be running without the blower, it will probably soften and bulge.

A specification issued recently by the Ministry of Supply requires the switching to be so interlocked that the lamp cannot be switched on before the motor; this means simply a single turn-switch which puts on first the motor, then the lamp, and switches them off in reverse order.

An Efficient Governor

If the motor is of the universal type, it must have some form of governor in order to maintain the pitch of sound constant. One reasonably efficient type consists of small weights which fly out centrifugally when the machine exceeds its speed, opening contacts which reduce the voltage to the motor. Immediately the motor slows down, the contacts make, and the voltage is restored.

Turning to the internal wiring of the projector, I hold the firm opinion that there should be the minimum of wiring inside the actual projector—which implies that the amplifier should be a separate unit. There are two reasons for this preference. First, it seems impossible to prevent oil getting on to the windings, and if the insulation is rubber, it will perish (possibly the new plastic insulation will stand up to it better). The second consideration is that in the event of amplifier trouble—and the best of amplifiers do occasionally give trouble—it should be possible to plug in another amplifier.

Ease of service of the amplifier is most important. There is one particular machine—in other respects an exceedingly good machine—of which it has been suggested that the amplifier is built up and then compressed under a hydraulic press! The wiring is so cramped that it is sometimes necessary to unsolder half the amplifier to get at a defective condenser.

Common Failure

It must be remembered that the most common cause of failure in an amplifier is the condensers. Some 15 years ago I built a power pack with an output voltage of only 150, but I used 750-volt condensers, and it has never given a second's trouble. Designers are sometimes too cheeseparing with resistances, but there is one particular machine where a short (which can be caused by a plug resting on a metal surface) causes a ¼-watt resistance to carry over a watt when it automatically blows.

G.-B. ACCELERATES OUTPUT OF STRIP MACHINES

Simple Operation Methods of Model 38

SIMPLE and efficient operation, permitting quick change over from strip film to slides, is one of the features of G.-B.'s new filmstrip projector, the Model 38. Production has been stepped up and increased output for educational, commercial and scientific purposes will be available shortly.

The illumination system of the Model 38 employs a low-voltage projector lamp (12 volts-100 watts), which, besides ensuring a considerable gain in light efficiency over higher voltage lamps, is less liable to premature failure from vibration or rough handling. The projector lamp, in conjunction with its triple condenser unit and "bloomed" objective lens of *f*/3.5, gives maximum light transmission. The base of the projector houses the lamp, transformer, lamp switch and voltage selector plate with tapping screws.

The G.-B. film-strip projector has been designed for the projection of two picture sizes—18-mm. × 24-mm. (by the use of an adaptor) and 24-mm. × 36-mm., on standard 35-mm. film. By replacing the film carrier with a slide attachment, 2-in. × 2-in. slides can be shown.

Its overall size is height 12 in., length 12 in., width 5 in. It can be operated on A.C. 200-250 volts or from a 12-volt D.C. battery.

RCA Installation on U.S. Trains

The introduction of regular 16-mm. film shows in trains on America's Chesapeake and Ohio railway—reported in the March issue of SUB-STANDARD FILM—has been carried out with a special RCA installation.

Overcoming space limitation problems, C. and O. set up a miniature projection booth 45 in. wide and 72 in. long. Dual projectors, standing side by side, permit uninterrupted showing of feature-length films with maximum convenience for the projectionist. The projection booth is complete with automatic changeover, monitor speaker, rewinds, film cabinets, etc. Four-inch lenses are used in the projectors. The beaded screen is approximately 60 in. wide.

Precision Camera from France

A new 16-mm. camera of French design, known as the E.T.M. P16, is described in *La Cinématographie Française*. It is claimed to be superior to the amateur camera in its degree of precision and in its refinements.

The case is of duralumin, finished in black crackle; it accommodates 50-ft. or 100-ft. spools. The running speed can be set precisely at either 16 or 24 frames per second, with sufficient accuracy for dubbing music or speech and, in addition, 38 or 64 frames. The clockwork motor will run 32 ft. at one wind. In addition, a handle drive is provided, by which the camera may be run backwards or forwards.

A feature of the design is the provision on the turret, and intermediate of the three lenses, of viewfinder lenses, so that whichever taking lens is in use the finder will show the appropriate limits. As an alternative, a 60 deg. movement of the turret brings the taking lens into position before a ground-glass screen, on which the image can be viewed through an erecting magnifier.

The lenses provided are 17-mm. *f*/1.5, 25-mm. *f*/1.9 and 75-mm. *f*/2.5, the last a telephoto.

At the rear of the camera is an exposure table and footage and frame counters. The camera is designed to be mounted on a tripod, or a handle grip is provided.

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Cinetechnic Debrie (D.16) 16 mm. Sound Projector (inc. tax)	**£292 0 0**
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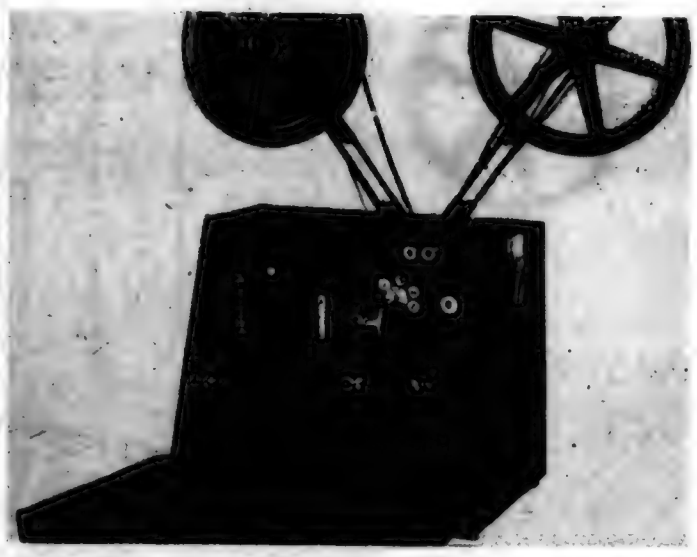
A GUIDE TO THE LATEST EQUIPMENT

"Sub-Standard Film's" Showroom For the Buyer

The still projector designed by S. Hanna of Burnley has two uses—for film strips or slides. Here is the machine ready for showing strips. It is being manufactured by Aldex Electrical Products



Easy portability is a feature of the Victor 16-mm. sound-silent projector which is being marketed by the Victor Animatograph Corporation (London) this month. It is packed into a case and weighs only 43 lbs.

Two Nottingham brothers, Don and Jeffrey Briggs, of Alfreton Road, designed this "Ray Master" film strip projector expressly for class room use. All sizes of film strip and slides can be projected

PROJECTORS

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DELIVERIES of the new Victor 16-mm. sound-silent projector are expected to begin this month. The machine is being marketed by the Victor Animatograph Corporation (London) and the design follows closely the pattern of the projectors manufactured by the parent corporation in America.

Here are some of its principal features. There is a safety film trip of exclusive Victor design which stops the projector automatically should a film emergency arise. Still pictures may be thrown on the screen without blistering the film and successive frames may be shown as desired. There is a 180 deg. swing-out lens mounting for easy cleaning.

The projector is fitted with an oversize motor, governed to prevent fluctuation, and has a standard 750-watt lamp; 1,000 watts can be used.

Entirely enclosed, the new Victor permits easy portability. It weighs 43 lb. and is 14½ in. by 16½ in. by 9⅜ in. in size. The speaker, of the 12-in. permanent magnet type, together with 75 ft. of heavily insulated lead, folds up into a case measuring 18 in. by 19½ in. by 10 in. The overall weight is 30 lb.

The machine operates on 110 volts A.C. at 50 cycles. A standard step-down transformer is supplied.

A Silent Model Designed for School Use

A new 16-mm. silent projector has made its appearance on the sub-standard market. It is being put out by Ardeeco Products, of 43, Surbiton Road, Kingston-on-Thames.

Of special interest to educational bodies and teachers, the new projector has a dual purpose—the showing of 16-mm. films and the screening of 16-mm. film strips. A special release clutch is fitted to facilitate this adaptation.

Teachers who use this machine are assured of the use of existing subjects made into 35-mm. film strips as, by special arrangement, a firm is reducing all these to 16-mm. prints.

Another feature of the design is its use with daylight screens. For this purpose, the projector is being sold with or without lenses. A 500-watt lamp is fitted and the universal motor operates on 200-250 v., A.C. or D.C. Finish is in enamel with a choice of colours.

Price, less lens, is 40 guineas.

FILM STRIP PROJECTORS

Simplicity is Keynote of £18 "Ray Master"

A new film strip projector, the "Ray Master," costing £18, is being manufactured by two Nottingham brothers, Don and Jeffrey Briggs, of Don Briggs Kinescope Service, 74B, Alfreton Road, Nottingham. All the requirements of educational authorities are said to be embodied in the design of this projector, which has had the personal supervision of Don Briggs, who served with the war-time Ministry of Information.

Of simple operation, the projector takes all sizes of film strip and also Leica 2-in. by 2-in. slides. No external resistance or transformer is used and the machine plugs straight into the mains.

A 100-watt pre-focus projection lamp is used, together with a special optical condenser and objective lens. The whole front rotates to give both vertical and horizontal pictures. A special gate is used for 2-in. by 2-in. slides.

A comprehensive range of accessories is being prepared, including glass-beaded screens, fitted carrying cases, long-focus lenses, and projection stands.

Later, the brothers hope to have film strip processing laboratories and turn their workshops into a Visual Aid Centre.

Burnley Firm Making the "Hanna"

A triple projector, for use with either 35-mm. film strips or 2-in. by 2-in. slides, is being manufactured by Aldex Electrical Products, of Burnley.

The machine was designed by S. Hanna, M.R.S.T., president of the Manchester and district Institute of Handicraft Teachers.

Illumination is provided by a standard type 12-volt 60-watt single-contact car bulb; a separate step-down transformer is used for operation from 200/250-volt 50-cycle A.C. mains, and it can be operated from a 12-volt battery where no other supply is available.

CHECK RECORDINGS

Frequency Tracks for All Machines

Two test and check frequency recordings—designed to meet an urgent need by the 16-mm. professional user—are being marketed by Kine Technic Services, of Aylwood Road, S.W.20. These tracks are suitable for all makes of sound projectors.

Reel 1, constant frequency, covers 100 cycles to 6,500 cycles, and reel 2 is a gliding frequency of 25 cycles to 2,500 cycles. These ranges comply with standard recording and reproduction requirements and are direct 16-mm. recordings and not reduction prints from a larger parent.

FILM PLAYER

The "Moviegram" Arrives in Britain

The Moviegram—a coin-operated sound film player—has made its appearance in this country from America. It is being handled in Great Britain by the Moviegram Co., of 3, Albemarle Street, W.1.

Standing 7 ft. high and measuring 3 ft. wide by nearly as much in depth, the Moviegram projects 16-mm. films of three-minutes running time on to a plastic screen 18 in. by 24 in. It offers a choice of eight short pictures—in the U.S. called "Soundies."

The aim of the company is to have Moviegrams installed in a variety of establishments ranging from restaurants, snack-bars and cafés to dance-halls and entertainment houses—in fact, all establishments where the innovation can be played and seen. Programmes for the Moviegrams will be changed at least once a week.

Apart from the recreational aspect, it is claimed that the Moviegram is useful for showing educational or instructional films.

METER

Reducing Colour Shooting Difficulties

Delivery of the first Kelvin Heat Temperature Meter has been received by Eric Barrow, ex-Universal News, now managing director of the National Film Agency. It has been developed to enable the cameraman to measure correctly and easily the colour content of the light (as distinct from exposure) on both interiors and exteriors.

Recent tests show that under the most difficult conditions the new meter shows amazing results.

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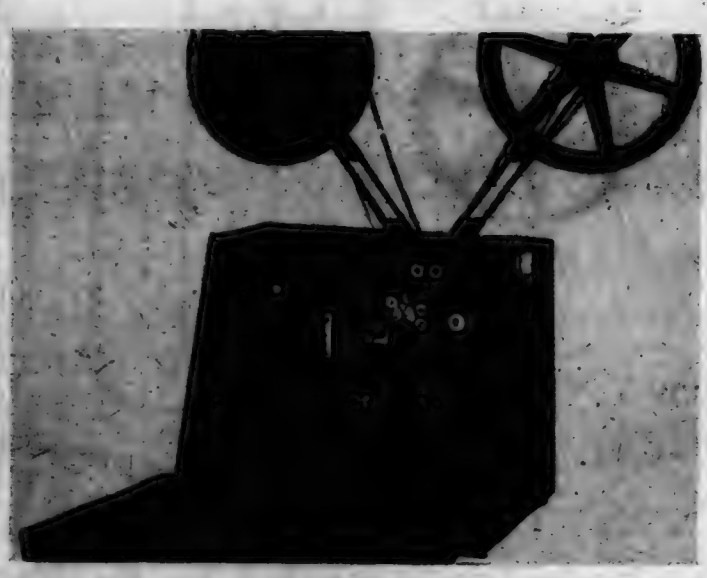

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Of special interest to educational bodies and teachers, the new projector has a dual purpose—the showing of 16-mm. films and the screening of 16-mm. film strips. A special release clutch is fitted to facilitate this adaptation.

Teachers who use this machine are assured of the use of existing subjects made into 35-mm. film strips as, by special arrangement, a firm is reducing all these to 16-mm. prints.

Another feature of the design is its use with daylight screens. For this purpose, the projector is being sold with or without lenses. A 500-watt lamp is fitted and the universal motor operates on 200-250 v., A.C. or D.C. Finish is in enamel with a choice of colours.

Price, less lens, is 40 guineas.

FILM STRIP PROJECTORS

Simplicity is Keynote of £18 "Ray Master"

A new film strip projector, the "Ray Master," costing £18, is being manufactured by two Nottingham brothers, Don and Jeffrey Briggs, of Don Briggs Kinescope Service, 74B, Alfreton Road, Nottingham. All the requirements of educational authorities are said to be embodied in the design of this projector, which has had the personal supervision of Don Briggs, who served with the war-time Ministry of Information.

Of simple operation, the projector takes all sizes of film strip and also Leica 2-in. by 2-in. slides. No external resistance or transformer is used and the machine plugs straight into the mains.

A 100-watt pre-focus projection lamp is used, together with a special optical condenser and objective lens. The whole front rotates to give both vertical and horizontal pictures. A special gate is used for 2-in. by 2-in. slides.

A comprehensive range of accessories is being prepared, including glass-beaded screens, fitted carrying cases, long-focus lenses, and projection stands.

Later, the brothers hope to have film strip processing laboratories and turn their workshops into a Visual Aid Centre.

Burnley Firm Making the "Hanna"

A triple projector, for use with either 35-mm. film strips or 2-in. by 2-in. slides, is being manufactured by Aldex Electrical Products, of Burnley.

The machine was designed by S. Hanna, M.R.S.T., president of the Manchester and district Institute of Handicraft Teachers.

Illumination is provided by a standard type 12-volt 60-watt single-contact car bulb; a separate step-down transformer is used for operation from 200/250-volt 50-cycle A.C. mains, and it can be operated from a 12-volt battery where no other supply is available.

CHECK RECORDINGS

Frequency Tracks for All Machines

Two test and check frequency recordings—designed to meet an urgent need by the 16-mm. professional user—are being marketed by Kine Technic Services, of Aylwood Road, S.W.20. These tracks are suitable for all makes of sound projectors.

Reel 1, constant frequency, covers 100 cycles to 6,500 cycles, and reel 2 is a gliding frequency of 25 cycles to 2,500 cycles. These ranges comply with standard recording and reproduction requirements and are direct 16-mm. recordings and not reduction prints from a larger parent.

FILM PLAYER

The "Moviegram" Arrives in Britain

The Moviegram—a coin-operated sound film player—has made its appearance in this country from America. It is being handled in Great Britain by the Moviegram Co., of 3, Albemarle Street, W.1.

Standing 7 ft. high and measuring 3 ft. wide by nearly as much in depth, the Moviegram projects 16-mm. films of three-minutes running time on to a plastic screen 18 in. by 24 in. It offers a choice of eight short pictures—in the U.S. called "Soundies."

The aim of the company is to have Moviegrams installed in a variety of establishments ranging from restaurants, snack-bars and cafés to dance-halls and entertainment houses—in fact, all establishments where the innovation can be played and seen. Programmes for the Moviegrams will be changed at least once a week.

Apart from the recreational aspect, it is claimed that the Moviegram is useful for showing educational or instructional films.

METER

Reducing Colour Shooting Difficulties

Delivery of the first Kelvin Heat Temperature Meter has been received by Eric Barrow, ex-Universal News, now managing director of the National Film Agency. It has been developed to enable the cameraman to measure correctly and easily the colour content of the light (as distinct from exposure) on both interiors and exteriors.

Recent tests show that under the most difficult conditions the new meter shows amazing results.

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Letters to the Editors

"Most Projectors Are Incapable of Reproducing Good Sound"

BETTER MACHINES AND PRINTING WANTED

I WOULD like to comment on the following two articles appearing in issues of SUB-STANDARD FILM: (*a*) "Project for Wider Sub-standard," page xv, Vol. 2, No. 9; (*b*) "Quota for 16-mm.," page vi, Vol. 2, No. 10.

Regarding the idea of a wider sub-standard, surely the advantages of sub-standard film lie in its size and portability, and now that 16-mm. is so extensively used, why change it when excellent results can be obtained with good apparatus and first-class laboratory work? Sixteen-mm. sound covers the same *audible* range as 35-mm. when shown on a machine with a properly "topped-up" amplifier and a fine-grain copy.

The trouble with 16-mm. at present is that the vast majority of projectors available are incapable of reproducing good sound. I have always found it necessary to completely rebuild the amplifier on a 16-mm. projector to get good results. The other fault is 90 per cent. downright rotten printing.

Instead of worrying about upsetting thousands of 16-mm. users by introducing a larger film, why not concentrate on better projectors and better printing?

I consider it essential that a quota be introduced for 16-mm. as there are a number of mobile units on the road to-day showing nothing but American films (sometimes because they are easier to get, a matter which the British renters should rectify). We have found that on our own mobile circuit, British films of good quality attract better than their American contemporaries.

But unless a quota is introduced many exhibitors just will not take the trouble to include British films in their programmes.

If barring clauses are introduced they should not apply to adjacent villages as we have found that villagers will not travel to their neighbours for entertainment, and a barring clause would mean that one village would get some films and not others.

A. W. OAKES.
The Chiltern Cine Club,
Berkhampstead,
Herts.

When Does a "Blow" Give Greater Nuisance?

I READ with great interest H. Cricks' article on "Points to watch in the choice of a sound projector." In this article he refers to the fact that a lamp generally blows when it is switched on and I agree with him on this point, but I cannot agree that this is the time when a blown lamp is at its greatest nuisance value, for the following reasons:—

If the lamp blows at the initial switch-on, that is, at the start of the first reel, then the lamp is virtually cold, and very easy to change. If it blows at the switch-on, after changing reels, it is again slightly cooler to handle than if it blows during the show.

I know there is a machine where the lamp is removed from the base of the lamphouse and this greatly facilitates the handling of a hot lamp, but on the other hand, most makes of machines call for handling the lamp for replacement and then the heat of the lamp is of prime importance.

Personally, I much prefer the lamp to go at the switch-on than during a vital sequence in the film, and I am eager to hear why Mr. Cricks considers a lamp failure at the switch-on to be of maximum nuisance value.

J. H. BALCHIN.
Village Cinema Service,
Chertsey.

[*Perhaps my remark was not literally accurate. The point mentioned by Mr. Balchin of the difficulty of handling a hot lamp is certainly important, especially as the glass will often be soft. On the other hand, if a lamp were to go—as it rarely does—towards the end of a reel, there would be something to be said for cutting the remainder of the reel.*—R. H. C.]

Stouter Materials Wanted in Equipment

WHY is it that most sub-standard equipment is made of soft metal? Is it not time that better materials were used to give long life for hour after hour running?

When will a sub-standard projector be turned out following the principles and practice of the 35-mm., within reasonable limits?

J. P. J. CHAPMAN,
A.R.P.S., F.R.S.A.
Branksome Hill Road,
Bournemouth.

16-mm. Shows Must Have 35-mm. Quality

THE statement made by J. Hennessey in January's SUB-STANDARD FILM is, to my mind, ridiculous. What would he think of a show in which two breaks (even of one minute duration) occurred in the feature, and a country audience is every bit as critical as a town audience?

Mr. Hennessey states that the show must go on. Yet, assuming that only one machine is employed, what would he do if a resistance in the amplifier was to burn out or a condenser break down—or, indeed, if any of the hundred and one things that can go wrong, happen? I assume the show would be cancelled and the audience treated to a display of electrical engineering.

I am afraid Mr. Hennessey has lost touch with the progress of 16-mm. I work for a well-known Midland firm which has provided me with all necessary equipment for putting on a show equal to that of a static kinema—*i.e.*, twin B.T.H. projectors, non-sync., changeover cabinet, black fireproof curtains, battens, dimmers, and exit signs. Although a lot of time is entailed in creating the set-up, it is certainly worth it when you hear the compliments paid us at the end of each show. Indeed, I venture to predict that 16-mm. will gradually supplant its big brother.

C. J. BURKE.
3, Meer Street,
Stratford-on-Avon.

PUPPET FILM TEACHES ROAD SAFETY

"Trouble in Toytown," a puppet film on 16-mm. Kodachrome, has been delivered by the producers, Blackheath Film Unit, of Leatherhead, Surrey, to the Royal Society for the Prevention of Accidents, for distribution.

A new angle on the road safety picture, this film has been designed especially for children. It was recorded on 35-mm. and shot in 16-mm. and contains a number of sequences, such as back projection in colour, normally exclusive to 35-mm. technique.

In last month's issue of SUB-STANDARD FILM it was stated incorrectly that "Civilians in Uniform" was made by Industrial Film Services. The film is a Blackheath production, shot on 16-mm. with sound recorded on 35-mm. Distribution has not yet been fixed.

"Sugar for Britain," another Blackheath production, is a 35-mm. release by M-G-M.

"All Important Colleges Should Have Films"

All important buildings should include mechanical equipment, such as motion picture and film strip projectors, for the display of visual-aid material.

That is one of the recommendations, made by George Tomlinson, Minister of Education, in a pamphlet, "Further Education," designed to help education authorities in the preparation of schemes to provide facilities for the educational and leisure-time needs of everyone who has left school.

Club Gives Projector

A £250 film projector has been presented by Trimpell Sports and Social Club for use in Morecambe schools. The gift was made at Balmoral Road School, Morecambe, which has a projection room.

The projector was presented to Ald. R. W. Williams, local Education Chairman, who, after thanking the club, said: "I contend that visual aid through films will help the children to assimilate knowledge and improve their minds."

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"SUB-STANDARD FILM" PUTS THE SPOTLIGHT ON——

PRODUCTION

What's Going On in the Studios

INTRODUCED for the first time, this specialised feature follows the progress of 16-mm. films in the making. It covers a selection from the schedules of some of the major producing units, and embraces 35-mm. "shooting" which will be reduced for primary distribution on sub-standard gauge. Restrictions on space prevent the inclusion of full details of all films in production.

Company.	Title.	Type of film.	Nature of subject.	Length.	Sound or Silent.	Colour or Mono-chrome.	Production stage or remarks.	Technical credits.	Distributor.
BR. FOUNDATION.									
For Director of Naval Training. Films Division.	This film is Dangerous.	Instructional	Kinema fire fighting	18,000 ...	Sound ...	Mono-chrome.	Shooting at Chatham Dockyard.	Director: Ronald Haines.	D.N.T.
CONCORD.									
For Director of Naval Training Films Division.	Naval demolitions. Part I.	Instructional	Animated cartoon on explosives. First of three parts.	1,000 ...	Sound ...	—	——	Director: Maurice Harvey. Music and sound effects composed by Francis Changrin. Animation: Larkins & Co.	D.N.T.
CROWN FILM UNIT.									
For Ministry of Labour	Civil Service as a Career.	Instructional	For children of school - leaving age.	2,500 ...	Sound ...	Mono-chrome.	Final script ...	——	C.O.I.
FILMS OF FACT.									
For Ministry of Education.	History of writing.	Educational	Writing through the ages.	2,000 ...	Sound ...	Mono-chrome.	Final shooting ...	Director: J. Martin Jones ...	C.O.I.
G.-B. INSTRUCTIONAL.									
Shepherds Bush Studios	Atomic Energy (working title).	Educational	Story of the atom.	5,000 ...	Sound ...	Mono-chrome.	Halfway through.	Director: Derrick Mayne ...	G.-B.I.
For International Wool Secretariat. On location Huddersfield.	Untitled	General interest.	General film on wool	3,000 ...	Sound ...	—	Halfway through.	Director: Darrell Catling. Script: Anthony Gittings. Cameraman: Frank North.	G.-B.I.
Shepherds Bush Studios	History series	Instructional	Six films on history	2 reels approx.	Sound & Silent.	Mono-chrome.	First three in hand	G.-B. Staff technicians.	G.-B. Film Library
Shepherds Bush Studios	Elementary Physiology series.	Instructional	Nine films describing body functions.	400 ft. approx. each.	Sound & Silent	Colour	"Skeletal," and "Elimination" in advanced stages.	G.-B. Staff technicians	G.-B. Film Library
Shepherds Bush Studios	Junior Geography series.	Instructional	Story of river from source to sea.	400 ft. approx. each.	Silent ...	Colour	All eight in series in active production.	G.-B. Staff technicians	G.-B. Film Library
GREEN PARK.									
Film Producers' Guild	The Route to Australia.	General interest.	Travel by air ...	—	Sound ...	Mono-chrome.	Units in India and Australia.	Director: John Eldridge. ... Cameraman: Martin Curtis. Script: Laurie Lee.	British Overseas Airways Cpn.
For Board of Trade ...	Five Towns ...	Overseas interest.	Regional film about potteries.	2,000 ...	Sound ...	Mono-chrome.	Final script ...	Director: Terry Bishop. Cameraman: Ray Elton. Script: Randall Swingler. Asst. Dir.: Erica Masters.	Mainly Overseas.
For Board of Trade ...	Shipbuilding ...	General interest.	British ships under foreign flags.	2,000–3,000.	Sound ...	Mono-chrome.	Unit on location in S. American Ports.	Director: Humphrey Swingler. Camera: Peter Hennessy.	C.O.I.
HALAS BACHELOR.									
Soho Square	Water for Fire-Fighting.	Instructional	Pressure and flow, etc., of water.	Feature length.	Sound ...	Colour	In scripting stages	Script: A. Crick and R. Privett. Directors: A. Crick and J. Halas: Animation: Brian Borthwick, W. Taylor, V. Beris. Cameraman: P. Wright.	National Fire Service.
REALIST.									
For Ministry of Health	Your Children's Meals.	Instructional	Child welfare for parents.	2,000 ...	Sound ...	Mono-chrome.	Nearly finished ...	Director: Alex. Strasser ...	C.O.I.
SOUND FILMS.									
Charles Street, Cardiff	Travel series ...	Interest-educationals.	Life around Britain's coasts.	—	Sound ...	Colour ...	Cabin cruiser being fitted out as a production unit.	Director: R. Colwyn Wood	Travel associations.
SOUND SERVICES.									
At Merton Park	Generation of Electricity. / Transmission of Electricity.	Educational	For Technical colleges, age groups 14 to 16 years.	—	—	—	Nearing completion	Producer: Frank Hoare. Associate Prod.: Mrs. Winifred Holmes.	British Electrical Development Assn.
	Electric Iron / Simple Repairs in the Home.	Instructional	For domestic science classes & women's institutes.	—	—	—	Nearing completion	Producer: Frank Hoare. Associate Prod.: Mrs. Winifred Holmes.	British Electrical Development Assn.
TECHNIQUE.									
F.P.G. For Richard Thomas & Baldwins.	Valley of Steel (working title).	Instructional	Making of steel sheet and tin plate at Ebbw Vale.	4,500 ...	Sound ...	Mono-chrome.	Shooting nearly finished.	Producer: Ronald Riley. Director: John Krish. Camera: Ray Elton.	Richard Thomas & Baldwins.
F.P.G. at Merton Park and Derby.	Jet Propulsion (working title).	Instructional	Elementary principles of Derwent V, turbo-jet engine	In two parts.	—	—	Production started April 9.	Producer: Ronald Riley. Director: David Villiers.	Rolls-Royce.
WALDEN FILMS.									
On location, Newton Abbot, Art School and local potteries.	The Potter's Wheel.	Educational	Pottery production on the wheel only.	200 ft. ...	Silent ...	Mono- ... chrome.	Shooting in final stages.	Director: Eric Woolley. Camera: Stuart G. Black.	Walden
On location, Newton Abbot.	Junction ...	Educational	Functioning of an important railway junction.	200 ft. ...	Silent ...	Mono ... chrome.	Shooting in closing stages.	Director: Eric Woolley. Camera: H. W. E. Byne. Script: F. Hill Matthews.	Walden
On location, Brixham	Fishermen of England.	General interest.	Life of the small fisherman.	400 ft. ...	Silent ...	Colour	Shooting started	Director: Eric Woolley. Script: F. Hill Matthews. Camera: H. W. E. Byne and Stuart G. Black.	Walden
On location at Nethertton.	The Art of Puppetry.	Educational and general interest.	Construction and manipulation of marionettes.	400 ft. ...	Silent ...	Colour	Script nearing completion.	Director: Eric Woolley. Script: Hazel Wright and Stuart Black. Camera: Stuart Black and Eric Woolley. Puppeteer: Hazel Wright.	Walden

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